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AS PRODUCED AT THE ADELPHI THEATRE LONDON

HIGH JINKS



A MUSICAL FARCE

By

OTTO HARBACH

and

RUDOLF FRIML

With Additional Numbers by

HOWARD TALBOT

VOCAL SCORE

8 -

Numbers Published Separately for
VOICE AND PIANO

2 -

Selections for
PIANO SOLO

3 -

G. SCHIRMER, Inc.

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MUS

CAST OF CHARACTERS

DR. GASTON THORNE,	MRS. THORNE'S COMPANION
FLORENCE <i>Clara M. M. M.</i>	FRITZ DENKMAHL
M. JACQUES RABELAIS <i>John M. M.</i>	MR. J. J. JEFFREYS <i>John M. M.</i>
MME. RABELAIS	ADELAIDE FONTAINE
MAID	SYLVIA DALE
DICK WAYNE	MLLE. CHI-CHI <i>John M. M.</i>
MRS. MARION THORNE	GARÇON <i>John M. M.</i>

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HIGH JINKS

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High Jinks

A Musical Farce

Book by
Otto Harbach

Music by
Rudolf Friml

No. 1. Overture

Marziale

Piano

The musical score is written for piano and consists of four systems of music. The first system is marked 'Marziale' and 'ff' (fortissimo). The second system begins with a 'p' (piano) dynamic. The third system includes 'cresc.' (crescendo), 'fff' (fortississimo), and 'rit.' (ritardando) markings. The fourth system is marked '(The voice of Nature)', 'ff', and 'a tempo'. The score is written in G major (one sharp) and common time (C).

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First system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes and a sixteenth note. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*.

Second system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*.

Third system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*.

Fourth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*.

Sixth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*.

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The music features a complex texture with multiple voices in both the treble and bass staves, including a prominent melodic line in the upper right voice of the treble staff.

Second system of musical notation, measures 5-8. The music continues with similar complexity. A *rit.* (ritardando) marking is present above the treble staff in measure 7. The system concludes with a double bar line.

Tempo di Valse (Is this love at last)

Third system of musical notation, measures 9-12. The tempo is marked *Tempo di Valse* with the subtitle *(Is this love at last)*. The music is marked *p legato* (piano, legato). The texture is more homophonic than the previous systems.

Fourth system of musical notation, measures 13-16. The music continues in the same tempo and key. A *p* (piano) marking is present in measure 15. The system concludes with a double bar line.

Fifth system of musical notation, measures 17-20. The music features a triplet of eighth notes in the treble staff of measure 18, marked with a '3'. The texture is marked *legato* (legato). The system concludes with a double bar line.

Sixth system of musical notation, measures 21-24. The music continues with a *cresc.* (crescendo) marking in measure 22. The system concludes with a double bar line.



This page contains six systems of musical notation for piano, arranged in three pairs. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

The first system shows a complex piece with many notes and rests. The second system includes a *cresc.* marking. The third system includes *cresc.*, *rit.*, and *a tempo* markings. The fourth system is labeled *Valse* and features a 3/4 time signature. The fifth and sixth systems continue the musical piece with various notes and rests.



First system of musical notation. The treble staff features a series of triplet eighth notes, starting with a forte (*sfz*) dynamic and a piano (*pp*) marking. The bass staff provides a rhythmic accompaniment with eighth notes. The system concludes with a staccato (*sfz stacc.*) instruction.

Second system of musical notation. The treble staff continues with triplet eighth notes, marked *p animato*. The bass staff features a more active line. A crescendo (*cresc.*) marking is present in the middle of the system.

Third system of musical notation. The treble staff includes a glissando (*gliss.*) passage. The bass staff has a forte (*ff*) dynamic marking. The system ends with a series of eighth notes.

Fourth system of musical notation. It begins with a first ending bracket (*1.*) and a second ending bracket (*2.*). The treble staff has a forte (*ff*) dynamic. The system concludes with a *broadly* marking and a crescendo (*cresc.*) instruction.

Fifth system of musical notation. The treble staff features a marcato (*marcato*) marking. The bass staff has a *rit.* (ritardando) marking. The system ends with a final chord.

Poco lento (Fair bubble of rainbow hue)

First system of musical notation. The piece begins in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with slurs and ties, while the left hand provides a bass line. The tempo is marked *Poco lento*. The first measure of the right hand is marked *pp* (pianissimo).

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a bass line. The tempo remains *Poco lento*. The first measure of the right hand is marked *pp* (pianissimo). The system ends with a double bar line and a small asterisk.

Third system of musical notation. The right hand continues with a melodic line, and the left hand has a bass line. The tempo remains *Poco lento*. The first measure of the right hand is marked *cresc.* (crescendo). The system ends with a double bar line and a small asterisk.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand has a bass line. The tempo remains *Poco lento*. The first measure of the right hand is marked *cresc.* (crescendo). The system ends with a double bar line and a small asterisk.

Fifth system of musical notation. The right hand continues with a melodic line, and the left hand has a bass line. The tempo is marked *(Refrain) con molto*. The first measure of the right hand is marked *a tempo*. The system ends with a double bar line and a small asterisk.

Sixth system of musical notation. The right hand continues with a melodic line, and the left hand has a bass line. The tempo remains *(Refrain) con molto*. The system ends with a double bar line and a small asterisk.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and a dotted quarter note. The bass clef staff contains a bass line with eighth notes and a dotted quarter note. A bracket above the first measure of the treble staff is labeled '8'. A crescendo hairpin is placed over the second measure of the bass staff, labeled 'cresc.'.

Second system of musical notation. The treble clef staff contains a melodic line with eighth notes and a dotted quarter note. The bass clef staff contains a bass line with eighth notes and a dotted quarter note. A bracket above the first measure of the treble staff is labeled '8'. A 'broadly' marking is placed over the first measure of the treble staff. A 'rit.' marking is placed over the second measure of the bass staff. The system concludes with a section labeled 'Marcia' in 2/4 time, marked 'f'.

Third system of musical notation. The treble clef staff contains a melodic line with eighth notes and a dotted quarter note. The bass clef staff contains a bass line with eighth notes and a dotted quarter note. A bracket above the first measure of the treble staff is labeled '7'. A section labeled '(Reech Américaine!)' is indicated above the first measure of the treble staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth notes and a dotted quarter note. The bass clef staff contains a bass line with eighth notes and a dotted quarter note. A bracket above the first measure of the treble staff is labeled '7'.

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth notes and a dotted quarter note. The bass clef staff contains a bass line with eighth notes and a dotted quarter note. A bracket above the first measure of the treble staff is labeled '7'.

Sixth system of musical notation. The treble clef staff contains a melodic line with eighth notes and a dotted quarter note. The bass clef staff contains a bass line with eighth notes and a dotted quarter note. A bracket above the first measure of the treble staff is labeled '7'.



Voilà, Madame!



First system of musical notation, measures 1-6. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music features a complex texture with many beamed sixteenth and thirty-second notes. Dynamic markings include *ff* (fortissimo) and *molto rit.* (molto ritardando). There are also several accents (>) and slurs.

Second system of musical notation, measures 7-12. The key signature changes to two sharps (F-sharp and C-sharp), and the time signature changes to 3/4. The music is marked *p* (piano). It consists of sustained chords in the right hand and moving lines in the left hand.

Third system of musical notation, measures 13-18. The key signature remains two sharps, and the time signature is 3/4. The music continues with sustained chords and moving lines.

Fourth system of musical notation, measures 19-24. The key signature remains two sharps, and the time signature is 3/4. The music is marked *cresc.* (crescendo). It features sustained chords and moving lines.

Fifth system of musical notation, measures 25-30. The key signature remains two sharps, and the time signature is 3/4. The music is marked *ff broadly* (fortissimo broadly) and *rall.* (ritardando). It features sustained chords and moving lines.

Sixth system of musical notation, measures 31-36. The key signature remains two sharps, and the time signature is 3/4. The music is marked *allarg.* (allargando). It features sustained chords and moving lines. The system ends with a double bar line and a repeat sign.

Opening Chorus

Words by
A. Pirson

Music by
Howard Talbot

Allegro

SOPRANO and ALTO *f*

TENOR

BASS

We've come in to talk to our af - fa - ble Doc - tor, His

We've come in to talk to our af - fa - ble Doc - tor, His

We've come in to talk to our af - fa - ble Doc - tor, His

wife gives us af-ter-noon tea, We'd like him to meet us as
 wife gives us af-ter-noon tea, We'd like him to meet us as
 wife gives us af-ter-noon tea, We'd like him to meet us as

well as to treat us, Be-cause he's a dear, we a-gree. Our
 well as to treat us, Be-cause he's a dear, we a-gree. Our
 well as to treat us, Be-cause he's a dear, we a-gree. Our

lead-ing phy-si-cian, his so-cial po-si-tion Is nev-er a mo-ment in doubt. His
 lead-ing phy-si-cian, his so-cial po-si-tion Is nev-er a mo-ment in doubt. His
 lead-ing phy-si-cian, his so-cial po-si-tion Is nev-er a mo-ment in doubt. His

style is ter-rif-ic, and tho' sci-en-tif-ic, At tea-time he's al-ways a -

style is ter-rif-ic, and tho' sci-en-tif-ic, At tea-time he's al-ways a -

style is ter-rif-ic, and tho' sci-en-tif-ic, At tea-time he's al-ways a -

bout. His fees are ex-pen-sive and bus'-ness is brisk, His

bout. His fees are ex-pen-sive and bus'-ness is brisk, His

bout. His fees are ex-pen-sive and bus'-ness is brisk, His

pa-tients keep call-ing in swarms; In style com-pre-hen-sive he'll

pa-tients keep call-ing in swarms; In style com-pre-hen-sive he'll

pa-tients keep call-ing in swarms; In style com-pre-hen-sive he'll

min - i - mize risk And quick - ly al - lay all a - larms. Tho' *f*

min - i - mize risk And quick - ly al - lay all a - larms. Tho' *f*

min - i - mize risk And quick - ly al - lay all a - larms. Tho' *f*

The first system consists of four staves. The top three are vocal staves in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are repeated on each vocal staff. The piano part features a wavy line in the first measure, followed by chords and a final chord marked *f*.

en - vi - ous ri - vals may sneer and say He's on - ly a bump - tious bluff, He's

en - vi - ous ri - vals may sneer and say He's on - ly a bump - tious bluff, He's

en - vi - ous ri - vals may sneer and say He's on - ly a bump - tious bluff, He's

The second system consists of four staves. The top three are vocal staves in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are repeated on each vocal staff. The piano part features chords and a final chord marked *f*.

got such a per - fect - ly charm - ing way, We're sure he is good — e -

got such a per - fect - ly charm - ing way, We're sure he is good — e -

got such a per - fect - ly charm - ing way, We're sure he is good — e -

The third system consists of four staves. The top three are vocal staves in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are repeated on each vocal staff. The piano part features chords and a final chord marked *f*.

Tempo di Valse

mf

nough Doc-tor Thorne! Doc-tor Thorne! He can

nough. Doc-tor Thorne! Doc-tor Thorne! He can

nough. Doc-tor Thorne! Doc-tor Thorne! He can

Tempo di Valse

mf

laugh his de - tract-ors to scorn. When your temp'-ra-ture ris-es, do

laugh his de - tract-ors to scorn. When your temp'-ra-ture ris-es, do

laugh his de - tract-ors to scorn. When your temp'-ra-ture ris-es, do

what he ad - vis-es, He'll cure you, we as - sure you. Doc-tor

what he ad - vis-es, He'll cure you, we as - sure, as-sure you.

what he ad - vis-es, He'll cure you, we as - sure, as-sure you.

Thorne! Doc-tor Thorne! For his whole per-son - al - i - ty

Doc-tor Thorne! Doc-tor Thorne! For his whole per-son - al - i - ty

Doc-tor Thorne! Doc-tor Thorne! For his whole per-son - al - i - ty

charms us. He'll pre-scribe for us- all the tribe of us:

charms us. He'll pre-scribe for us- all the tribe of us:

charms us. He'll pre-scribe for us- all the tribe of us:

rall. Fash-ion's phy-si-cian is Thorne. We've

rall. Fash-ion's phy-si-cian is Thorne. We've

rall. Fash-ion's phy-si-cian is Thorne. We've

rall. Fash-ion's phy-si-cian is Thorne. We've

Tempo I°

come in to talk to our af-fa-ble Doc-tor, His wife gives us af-ter-noon

come in to talk to our af-fa-ble Doc-tor, His wife gives us af-ter-noon

come in to talk to our af-fa-ble Doc-tor, His wife gives us af-ter-noon

tea, We'd like him to meet us as well as to treat us, Be -

tea, We'd like him to meet us as well as to treat us, Be -

tea, We'd like him to meet us as well as to treat us, Be -

cause he's a dear, we a-gree. Tho' en-vi-ous ri-vals may

cause he's a dear, we a-gree. Tho' en-vi-ous ri-vals may

cause he's a dear, we a-gree. Tho' en-vi-ous ri-vals may

sneer and say He's on - ly a bump - tious bluff, He's

sneer and say He's on - ly a bump - tious bluff, He's

sneer and say He's on - ly a bump - tious bluff, He's

got such a per - fect - ly charm - ing way, We're sure he is good e - -

got such a per - fect - ly charm - ing way, We're sure he is good e - -

got such a per - fect - ly charm - ing way, We're sure he is good e - -

nough.

nough.

nough.



ACT I

Song with Chorus
Something Seems Tingle-ingleing

Dick

Allegretto

Dick *mf*

D. *pp* *mf* *p* *mf*

1. Be-yond the Him-a - lay-a moun-tains,
2. The Ro-man god of ju - bi - la - tion—

8.....

D. *mf*

Where flows the great Tsan - po,
Old Mo - mus was his name,—

Be-side old Ti - bet's laugh-ing
He wooed the god-dess Ex - ul-

D.

foun-tains Gay, fest - ive flow - ers grow.
ta - tion, Of weird Bud-dhis - tic fame.

To hands of mer - ry youth and
Their son was High Jinks, a sen-

D.

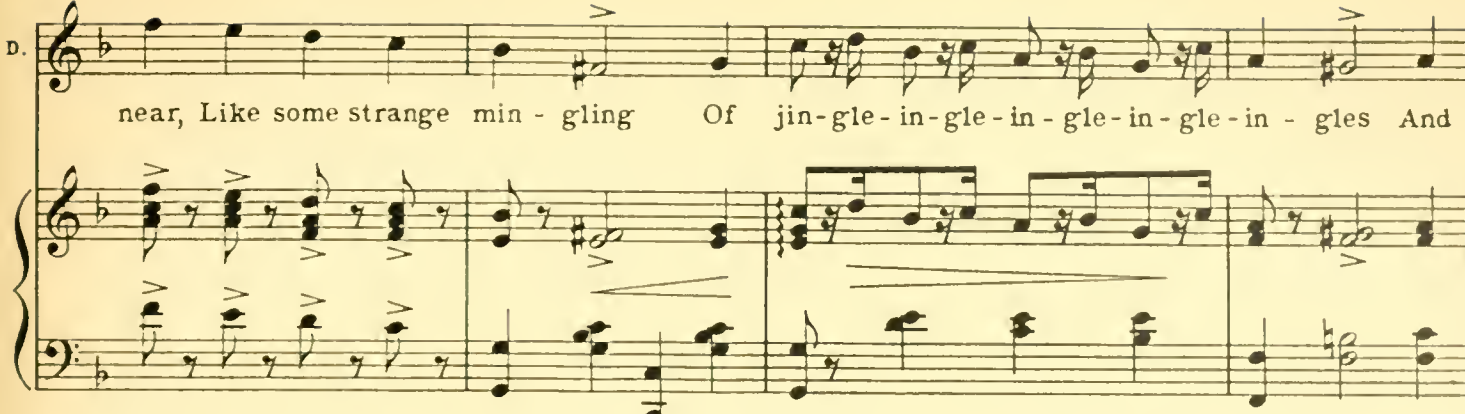
maid - en They yield their ra - diant bloom, — And
sa - tion, Who, ere he caught his breath, — Soon

D. all the balm-y air is la - den With rich and rare per - fume. — One ver-y
died of chron-ic cach-in - na - tion, Just laughed him-self to death. — His soul be -

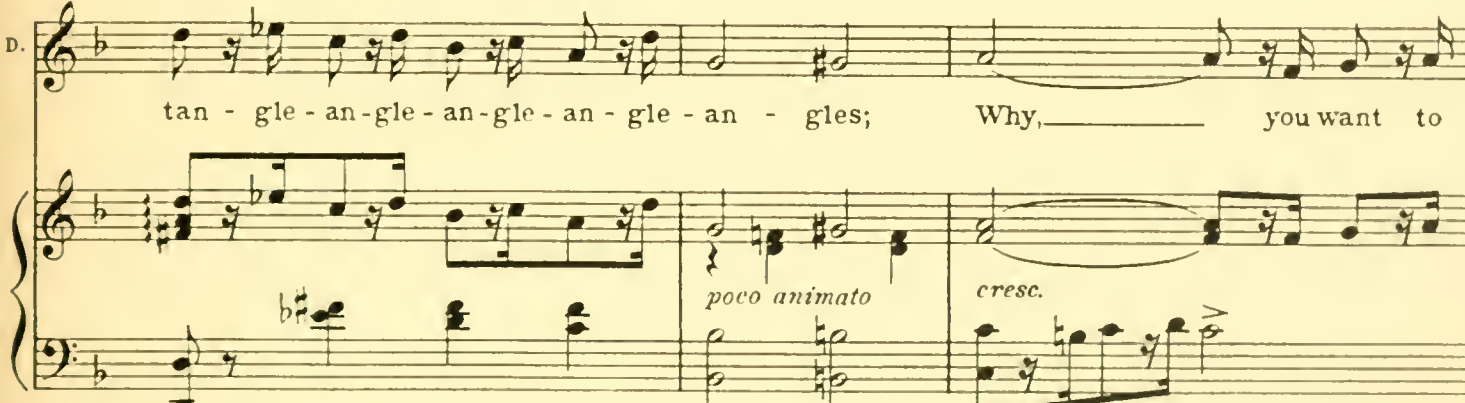
D. lit - tle drop, placed so, One ti - ny lit - tle whiff, and lo! —
came this won - drous flow'r, Who breathes it, feels its mys - tic pow'r: —

Refrain
D. 1-2. Some - thing seems tin - gle - in - gle - in - gle - in - gle - in - gle - ing so

D. queer, Here in your ear, Near - er and

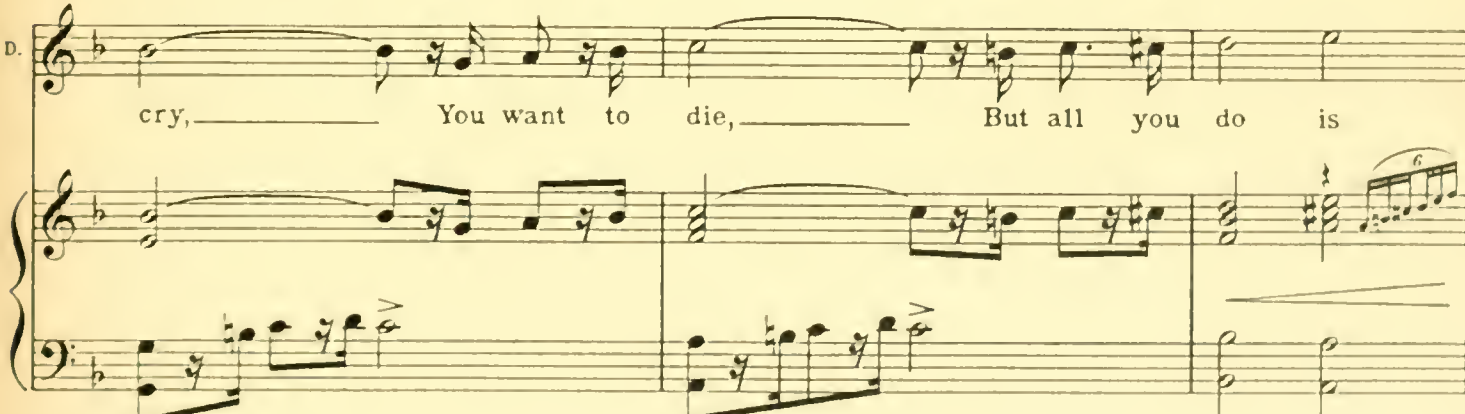
D. 

near, Like some strange min - gling Of jin-gle-in-gle-in- gle-in- gle-in - gles And

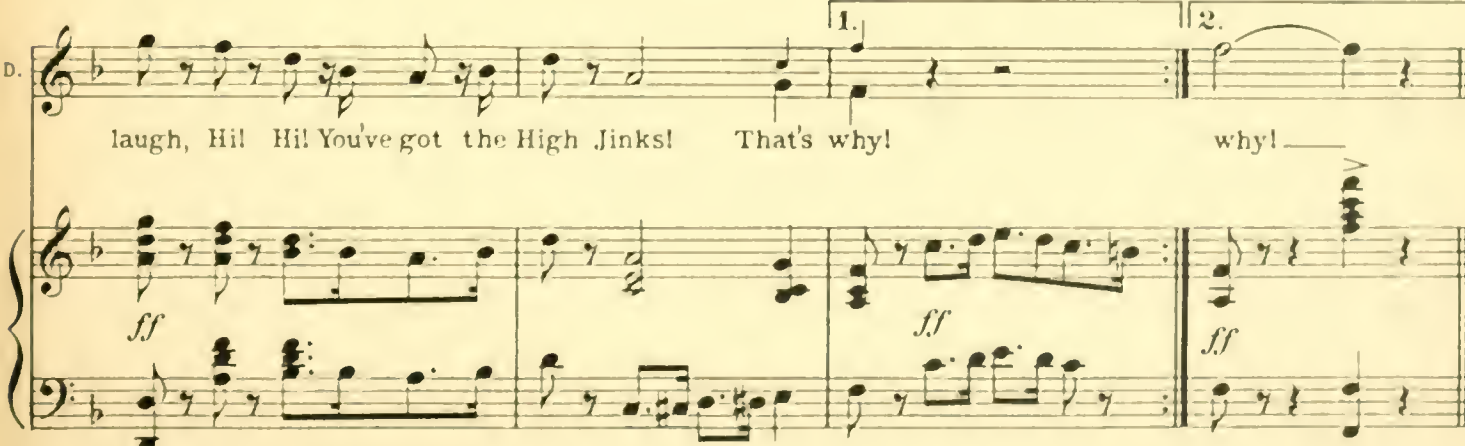
D. 

tan - gle - an- gle - an- gle - an - gle - an - gles; Why, _____ you want to

poco animato *cresc.*

D. 

cry, _____ You want to die, _____ But all you do is

D. 

laugh, Hil Hil You've got the High Jinks! That's why! why! _____

ff *ff* *ff*

D.

24456

D. min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

D. tan-gle-an - gle-an - gle-an - gle-an - - gles; Why! ——— You want to

tan - gle-an - gle-an - gle-an - gle-an - - gle; Why! ——— You want to

tan - gle-an - gle-an - gle-an - gle-an - - gle; Why! ——— You want to

tan - gle-an - gle-an - gle-an - gle-an - - gle; Why! you want to cry,

tan - gle-an - gle-an - gle-an - gle-an - - gle; Why! you want to cry,

sfz stacc. *p animato* *cresc.*

D.

cry, You want to die, But all you do is

cry, You want to die, But all you do is

cry, You want to die, But all you do is

You want to die, You want to die, But all you do is

You want to die, You want to die, But all you do is

gliss.

D.

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

ff

Jim

Adelaide



1. When I get think - in' of Jim,
2. When I get start - ed on Jim



Hand-some and strong and so trim,
My heart swells full - to the brim,

Sure just the thought of him Thrills me,
I could go on - for days, Dwell in,



Sure just the thought of him Fills me Full of dreams of those hap - py old
On his dear lov - in' ways, Tell - in' All the dear lit - tle tricks that he

days, When in my eyes he would gaze:
knew, All the dear things he would do.

True love I vowed to him, I was so proud of him, My old Jim.
Timesure were gay wit' him, Had such a way wit' him, My old Jim.

Refrain

Like a sol - dier Tall and cap - ti - va - tin', Broad of shoul - der,

Fine and fas-ci-na-tin': That was Jim, my old Jim, Gay and clev-er,

Glo-ry be! And he was ev-er Full of blar-ney From Kil-lar-ney. Sure my head would

swim — When down the block he'd proud-ly stride, His hat cocked on one side! Oh,

Jim! Jim! 'Tis no i-dle whim: You were some man, my Jim! Jim!

Love's Own Kiss

Dick and Chorus

Tempo di Valse

Piano introduction in 3/4 time, key of D major. The music features a lively melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Tempo di Valse'. The introduction ends with a final chord in the right hand.

S. Sylvia

1. Feel-ings all un-known, what can they
2. Pret-ty lit-tle fan-cies come and

p *rit.* *p legato*

The first system of the song. The vocal line (S. Sylvia) begins with a rest, then enters with the melody. The piano accompaniment provides harmonic support. The tempo is marked 'Tempo di Valse'. The music includes dynamic markings *p* (piano) and *rit.* (ritardando), and a *p legato* marking for the piano part.

S. be? Sudden-ly to start My poor heart, Like a
smile, Like a but-ter-fly Flut-ter by; And they

The second system of the song. The vocal line continues with the melody. The piano accompaniment provides harmonic support. The tempo is marked 'Tempo di Valse'. The music includes dynamic markings *p* (piano) and *rit.* (ritardando), and a *p legato* marking for the piano part.

S. bird at last set free? How it calls to
beck - on me the while: Bring they good or

p

The third system of the song. The vocal line continues with the melody. The piano accompaniment provides harmonic support. The tempo is marked 'Tempo di Valse'. The music includes dynamic markings *p* (piano) and *rit.* (ritardando), and a *p legato* marking for the piano part.

S. me. Can it be the fra - grant breath of Spring? Or the wooing
guile? Shall I fol-low on o'er mead and field, Pluck-ing blos-soms

legato

S. pow'r Of some flow'r That has taught my soul to sing,
gay On my way, And to love's al-lure-ments yield,

cresc.

S. Ah, has taught my soul to sing? Some-thing of
Ah, to love's al-lure-ments yield? Some-thing of

p

S. joy or pain, Like a sun that smiles through rain?
mad-ness vain, Born of thoughts I must re-strain!

rit.

p

While your voice seems call - ing me, Call - ing, en - thrall - ing

p

me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing

me, Your lips ca - ress - ing mine, Press - ing, pos - sess - ing

cresc.

mine, Burn - - ing with bliss: This must be Love's Own

ff broadly

rall.

1. Kiss. While Kiss. ———

2.

allarg.

Finale

It's Time to Start

Soloists and Chorus

Allegro Florence

F. It's time to

F. start, We must de-part, Or we shall sure-ly miss the

F. train! _____

Thorne

Th. Poor lit-tle wife! I'd give my

Th. life Ra-ther than cost you pain.

Th. By Jove! He's gone! Come, love, come on!

Th. Con - found it, he is back a-gain!

SOPRANO
The Ladies
ALTO
Naughty man! to so neglect us!

Naugh-ty man! to so re-ject us! Not one lit-tle word we've had to - day from you.

Naugh-ty man! to so re-ject us! Not one lit-tle word we've had to - day from you.

Sylvia

There you are! There you are!

Adelaide

There you are! There you are!

Thorne

Real - ly, you must not a - buse me, Real - ly, you must please ex - cuse me!

We must say good - bye to you!

We must say good - bye to you!

I had so much to do, I had so much to do!

cresc.

S. good - - - - - bye!_____

Th. Real - ly, you must not a - buse me, Real - ly, you must please ex-cuse me!

Ver - y well! we won't a - buse him! Ver - y well! we will ex-cuse him!

Ver - y well! we won't a - buse him! Ver - y well! we will ex-cuse him!

S. Time has come to say a - dieu!_____

Th. I had so much to do!_____

He had so much to do!_____ Doctor's problems mysti - fy - ing,

He had so much to do!_____ Doctor's problems mysti - fy - ing,

Prob-lems ev - er mul - ti - ply - ing! Soon your try - ing Trou - bles will be o - ver;—

Prob-lems ev - er mul - ti - ply - ing! Soon your try - ing Trou - bles will be o - ver;—

Sylvia

All your trou - - -

rall.
Now your bus - y day is end - ed, Soon your work shall be sus -

rall.
Now your bus - y day is end - ed, Soon your work shall be sus -

very slow

bles will be o - ver.

pend - ed, You shall be at rest in clo - ver.

pend - ed, You shall be at rest in clo - ver.

Timp.

cresc.

Moderato Sylvia

S. They speak of Hon-or - what does it mean?

A. Adelaide They speak of Hon-or - what does it mean?

Rabelais (with men)

The sacred Code of Hon-or Each step outlines, Each step defines: First.

Moderato

sfz *pp stacc.*

Sylvia

S. It is

this: My card! Then this: On guard! If

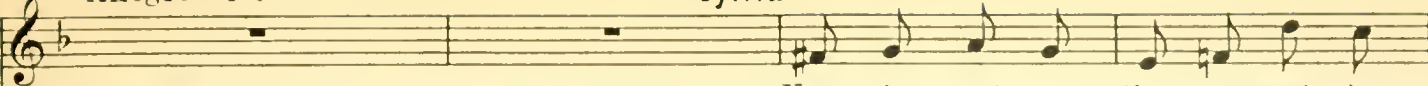
S. some one to pay you hon - or.


not, A shot Must sat - is - fy the Code of Hon - or!

sfz

Allegro vivo

Sylvia

S.  Your de - part - ure they are wait - ing.

Thorne  It is the neighbors cel - e - brat - ing.

Allegro vivo

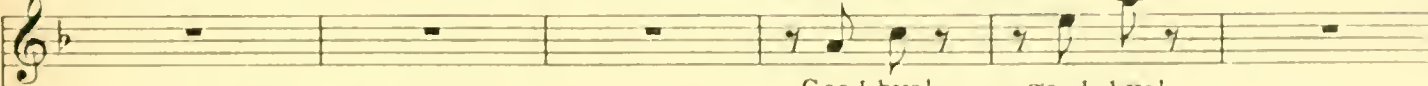


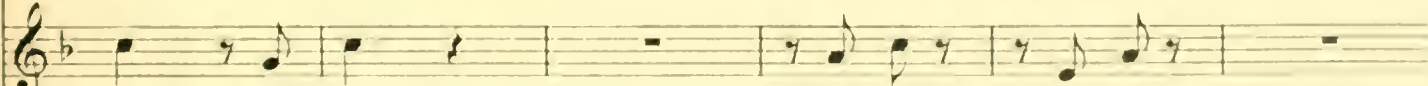
S.  Our wraps are there.


A.  We'd bet - ter

Th.  Where are your wraps?



S.  Good-bye! good - bye!

A.  go, per - haps. Good-bye! good - bye!

Th.  Good - bye! good - bye! Take care of your -

Galop



S. See you lat-er! Bon voy - age!

A. See you lat-er! Bon voy - age!

Th. self! I'll see you lat-er! Bon voy - age! Good -

Girls SOPRANO, ALTO Good -

S. Good-bye! good-bye!

A. Good-bye! good-bye!

Th. bye! good-bye! Take care of your - self, And have a pleas-ant

bye! good-bye! Take care of your - self, And have a pleas-ant

TENOR Good-bye! good-bye! Take care of your-self, have a pleas-ant

BASS Good-bye! good-bye! Take care of your-self, have a pleas-ant

Th. 

jour - ney, and have a pleas - ant journey! So bon voy-age! A pleas - ant jour - ney!

jour - ney, and have a pleas - ant jour-ney! So bon voy-age! A pleas - ant jour - ney!

jour - ney, have a pleas - ant jour-ney! So bon voy-age! A pleas - ant jour - ney!

jour - ney, and have a pleas - ant jour-ney! So bon voy-age! A pleas - ant jour - ney!

Th. 

Au re - voir! So bon voyage! A pleas-ant jour-ney! Au re -

Au re - voir! So bon voyage! A pleas - ant jour - ney! Au re -

Au re - voir! So bon voyage! A pleas - ant jour - ney! Au re -

Au re - voir! So bon voyage! A pleas - ant jour - ney! Au re -

Th. Mrs. Th. Mrs. Thorne

voir! Maids All What

voir! Please tell our mis-tress all is read-y. There she is!

voir! There she is!

voir! There she is!

Horns

molto rit.

Mrs. Th.

joy and bliss Can e - qual this, When May - time bids you

legato

Mrs. Th.

play? Hap - py hours, Lov - ers' bow'rs, Beck - on

Mrs.
Th.

us a - - way! So why be sad! The world is

So why be sad! The world is

So why be sad! The world is

So why be sad! The world is

Mrs.
Th.

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

Mrs. Th.

sin - gle kiss, Oh! We should not

sin - gle kiss That Spring - time bids us pay, We should not

sin - gle kiss That Spring - time bids us pay, Spring-time bids us pay, We

sin - gle kiss That Spring - time bids us pay, Spring-time bids us pay, We

Mrs. Th.

miss One sin - gle kiss That Spring-time bids us pay!

miss One sin - gle kiss That Spring-time bids us pay!

should not miss One sin - gle kiss Spring-time bids us pay!

should not miss One sin - gle kiss Spring-time bids us pay!

Mrs. Th. What do you mean?

Th. I have to dis-ap-point you. A chance of a life-time:

sf

Moderato Thorne and Mrs. Thorne

Th. Mrs. Th. mil-lion,

Dick

Th. D. lis-ten! A pa-tient worth a mil-lion, At Beauville,wires to

Moderato

sfz *staccato*

Th. Mrs. Th. pavil-lion,

D. say: "I'm here at the pa-vil-lion, A-bout to pass a -

Allegro animato

Th.
Mrs.
Th.

pass a-way!

D.

way - To an-y man who saves me, One hundred thousand francs I'll

Allegro animato

D.

pay! To an-y man who saves me, One hundred thousand francs I'll pay!"

Chorus

To an-y man who saves him, One hundred thousand francs he'll pay!

To an-y man who saves him, One hundred thousand francs he'll pay!

To an-y man who saves him, One hundred thousand francs he'll pay!

To an-y man who saves him, One hundred thousand francs he'll pay!

rit.

rit.

rit.

rit.

molto rit.

Mrs. Thorne

Mrs.
Th.

Then I must go a-lone! _____ All a-lone! _____ All a-

rit.

Tempo di Valse

Mrs. Th. lone. All a - lone! Oh my own! Is it

Mrs. Th. so? I must go, dear! Tell me no, dear! Ah, say no, dear!

Mrs. Th. Ah! Dr. Thorne Ah!

Th. All a - lone! All a - lone!

Chorus

SOPRANO. ALTO All a - lone! All a - lone! All a -

TENOR All a - lone! All a - lone!

BASS All a - lone! All a - lone!

Mrs. Th. Ah! I must go, dear! Sad the hour, sad the hour

Th. All a - lone you must go, dear! Sad the hour, sad the hour

lone you must go, dear! Sad the hour, sad the hour

All a - lone you must go, dear! Sad the hour, sad the hour

All a - lone you must go, dear! Sad the hour, sad the hour

cresc.

Mrs. Th. *molto rit.* Till I meet you, my love, my own! **Allegro**

Th. *molto rit.* Till I meet you, my love, my own! **Allegro**

molto rit. Till they meet with their love, a - lone.

molto rit. Till they meet with their love, a - lone.

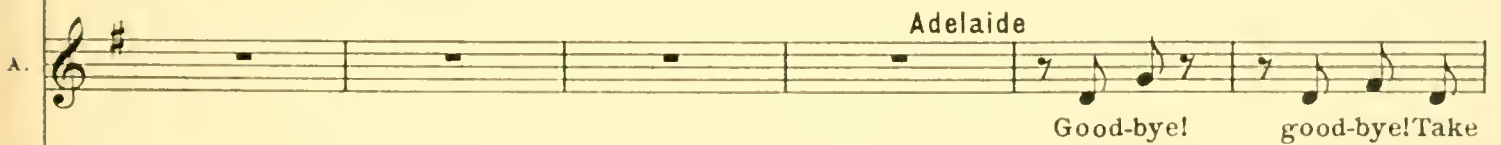
molto rit. Till they meet with their love, a - lone.

molto rit. Till they meet with their love, a - lone.

molto rit. Till they meet with their love, a - lone.

Allegro

molto rit. **Allegro**



S. care of your - self! I'll see you lat - er!

A. care of your - self! I'll see you lat - er!

Th. Take care of your - self! I'll see you lat - er!

care of your - self! I'll see you lat - er, see you lat - er!

Take care of your - self! I'll see you lat - er!

Take care of your - self! I'll see you lat - er!

S. Ah! Good-bye! good-bye! Take care of your -

A. Good-bye! good-bye! Take care of your -

Th. Bon voy - age! Good-bye! good-bye! Take

Bon voy - age! Good - bye! good - bye! Take care of your -

Bon voy - age! Good-bye! good-bye! Take

Bon voy - age! Good-bye! good-bye! Take

S. self! Ah! Ah!

A. self! Ah! Ah!

Th. care of your self! Have a pleas - ant jour - ney, and have a pleas - ant

self And have a pleas - ant jour - ney, and have a pleas - ant

care of your - self! Have a pleas - ant jour - ney, and have a pleas - ant

care of your - self! Have a pleas - ant jour - ney, and have a pleas - ant

S. Bon voy - age! A pleas - ant jour - ney! Au re -

A. Bon voy - age! A pleas - ant jour - ney! Au re -

Th. jour - ney! So bon voy - age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy - age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy - age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy - age! A pleas - ant jour - ney! Au re -

S. voir! So bon voy-age! A pleas-ant jour-ney! Au re -

A. voir! So bon voy-age! A pleas-ant jour-ney! Au re -

Th. voir! So bon voy-age! A pleas-ant jour-ney! Au re -

voir! So bon voy-age! A pleas-ant jour-ney! Au re -

voir! So bon voy-age! A pleas-ant jour-ney! Au re -

voir! So bon voy-age! A pleas-ant jour-ney! Au re -

S. voir!

A. voir!

Th. voir!

voir!

voir!

voir!

voir!

voir!

ff

Sylvia

S. *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing

D. *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing

S. me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing

D. me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing

S. me, Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

D. me, Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

S. *ff* broadly *rall.*
Burn - ing with bliss: This must be Love's Own Kiss.

D. *ff* broadly *rall.*
Burn - ing with bliss: This must be Love's Own Kiss.

Sylvia (and all principals)

S. *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

D. *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

SOPRANO *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

ALTO *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

TENOR *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

BASS *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Chorus
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

S. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah!

D. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah!

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

S. Ah! Burn - ing with bliss:

D. Ah! Burn - ing with bliss:

ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

S. *ff* *broadly* This must be Love's *rall.* Own *accel.* Kiss!

D. *ff* *broadly* This must be Love's *rall.* Own *accel.* Kiss!

ff *broadly* This must be Love's *rall.* Own *accel.* Kiss!

ff *broadly* This must be Love's *rall.* Own *accel.* Kiss!

ff *broadly* This must be Love's *rall.* Own *accel.* Kiss!

ff *broadly* This must be Love's *rall.* Own *accel.* Kiss!

ff *broadly* *rall.* *accel.*

ACT II

Opening Chorus
Guests and Waiters

Tempo di Marcia

Piano introduction for the Opening Chorus, marked *ff*. The music is in 2/4 time, featuring a rhythmic melody in the right hand and a supporting bass line in the left hand.

Continuation of the piano introduction, marked *cresc.*. The music features a rising melodic line in the right hand and a corresponding bass line in the left hand.

Guests

SOPRANO

I want to give my or - der!

ALTO

I want to give my or - der!

TENOR

I want to give my

BASS

I want to give my

Piano accompaniment for the vocal entries, marked *p stacc.*. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand.

Hur-ry! Hur-ry, wait-er! Al-lez vite, gar-çon! I
 Hur-ry! Hur-ry, wait-er! Al-lez vite, gar-çon! I
 or-der! Hur-ry, wait-er! Al-lez vite, gar-çon!
 or-der! Hur-ry, wait-er! Al-lez vite, gar-çon!

want to give my or - der! I've been wait-ing
 want to give my or - der! I've been wait-ing
 I want to give my or - der! I've been wait-ing
 I want to give my or - der! I've been wait-ing

half a year! Gar - gon! come here! come here!

half a year! Gar - gon! come here! come here!

half a year! Gar - gon! come here! Did you ev - er see such

half a year! Gar - gon! come here! Did you ev - er see such

There are wait-ers here ga - lore, But

There are wait-ers here ga - lore, But

service? Did you ev - er see such service? There are wait-ers here ga - lore, But

service? Did you ev - er see such service? There are wait-ers here ga - lore, But

no one knows what for. Come here!

no one knows what for. Come here!

no one knows what for. Did you ev - er see such ser-vice? Did you ev - er see such

no one knows what for. Did you ev - er see such ser-vice? Did you ev - er see such

I've been wait-ing half a year! I've been wait-ing half a year!

I've been wait-ing half a year! I've been wait-ing half a year!

ser-vice? I've been wait-ing half a year! I've been wait-ing half a year!

ser-vice? I've been wait-ing half a year! I've been wait-ing half a year!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

Waiters

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser - vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser - vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser - vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser - vée!

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

Horns

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

This wondrous prize! She has an eas-y-go-ing way

This wondrous prize! She has an eas-y-go-ing way

This wondrous prize! She has an eas-y-go-ing way

This wondrous prize! She has an eas-y-go-ing way

That's quite au fait; And when she pay, She give zee tip to ev-ry

That's quite au fait; And when she pay, She give zee tip to ev-ry

That's quite au fait; And when she pay, She give zee tip to ev-ry

That's quite au fait; And when she pay, She give zee tip to ev-ry

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

All

Voilà ma - dame! Voi - là ma - dame! Eet ees

Voilà ma - dame! Voi - là ma - dame! Eet ees

Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

time to make our na - tion - al sa - laam; We must scrape and

time to make our na - tion - al sa - laam; We must scrape and

Eet ees time to make our na - tion - al sa - laam; We must scrape and

Eet ees time to make our na - tion - al sa - laam; We must scrape and

bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en

bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en

bow, And po - lite - ly vow Our com - pli - ments, and

bow, And po - lite - ly vow Our com - pli - ments, and

balm. Voi - là ma - dame! Voi - là ma - dame! Eet ees

balm. Voi - là ma - dame! Voi - là ma - dame! Eet ees

ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!

ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!

time to rub our mer - ce - na - ry palm, And light and gai - ly

time to rub our mer - ce - na - ry palm, And light and gai - ly

Eet ees time to rub our mer - ce - na - ry palm, And light and gai - ly

Eet ees time to rub our mer - ce - na - ry palm, And light and gai - ly

sing our dai - ly Psalm. Voi - là, voi - là ma - dame!
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!

Guests

I want to give my or - der! Hur - ry! Hur - ry,
 I want to give my or - der! Hur - ry! Hur - ry,
 I want to give my or - der! Hur - ry,
 I want to give my or - der! Hur - ry,

wait - er! Al - lez vite, gar - çon! I want to give my or - der!
 wait - er! Al - lez vite, gar - çon! I want to give my or - der!
 wait - er! Al - lez vite, gar - çon! I
 wait - er! Al - lez vite, gar - çon! I

I've been wait - ing half a year!

I've been wait - ing half a year!

I've been wait - ing half a year!

want to give my or - der!

I've been wait - ing half a year!

I've been wait - ing half a year!

I've been wait - ing half a year!

Gar - gon! come here! come here!

Gar - gon! come here! come here!

Gar - gon! come here! Did you ev - er see such ser - vice? Did you

Gar - gon! come here! Did you ev - er see such ser - vice? Did you

There are wait - ers here ga - lore, But no one knows what

There are wait - ers here ga - lore, But no one knows what

ev - er see such ser - vice? There are wait - ers here ga - lore, But no one knows what

ev - er see such ser - vice? There are wait - ers here ga - lore, But no one knows what

Bells

f *p* *ff*

for. Come here!

for. Come here!

for. Did you ev - er see such ser-vice? Did you ev - er see such ser-vice?

for. Did you ev - er see such ser-vice? Did you ev - er see such ser-vice?

Bells

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

give my or - der! Gar - gon! Gar - gon! come here!

give my or - der! Gar - gon! Gar - gon! come here!

give my or - der! Gar - gon! come here!

give my or - der! Gar - gon! come here!

I'm Through with Roaming Romeos

Adelaide

Alla Marcia

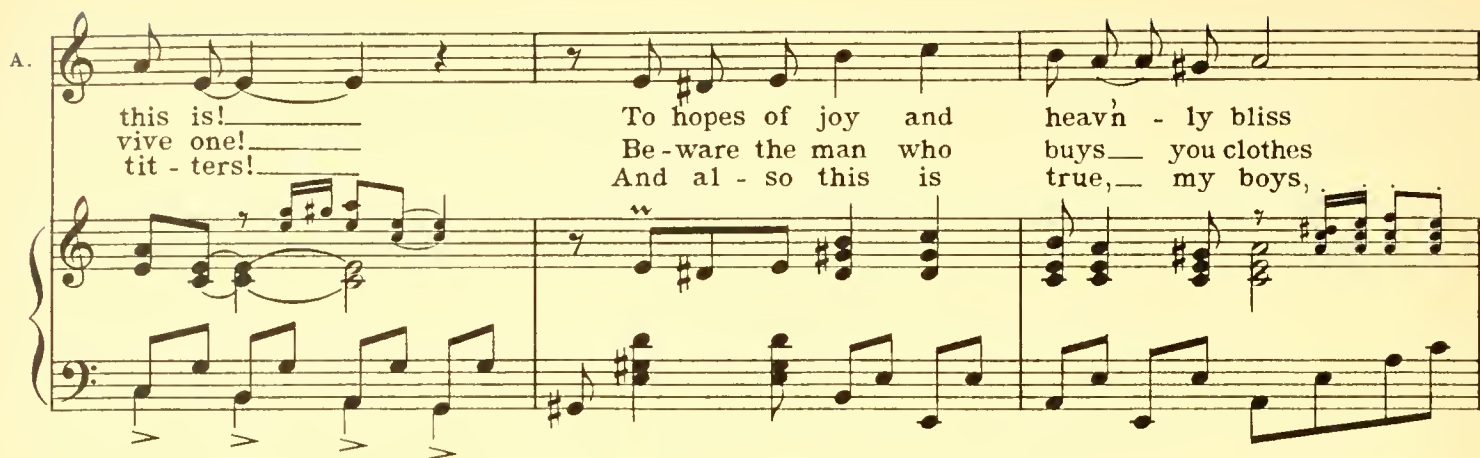


Adelaide

1. I've played life's gam - bol
 2. I've learned e - nough of
 3. I've learned e - nough of

o'er and o'er, With lots of hits and miss - es,
 life to trade A dead one for a live one,
 life to know All is not gold that glit - ters;

But nev - er struck a snap be - fore, Home nev - er was like
 It's hard to see a dead one fade, But hard - er to re -
 And like - wise I have found this so:— All is not gay that

A. 

this is! To hopes of joy and heav'n - ly bliss
vive one! Be - ware the man who buys you clothes
tit - ters! And al - so this is true, - my boys,

A. 

I'm mak - ing no pre - tens - es; - My dream of heav - en's mere - ly
With hope and good in - ten - tions, 'Tis he who paves the way that
(You think this o - ver af - ter:) The man's not al - ways due for

A. 

this: An an - gel for ex - pens - es!
goes To the place which no one men - tions. 1-3. I'm
joys Who mar - ries girl-ish laugh - ter.

A. 

through with roam - ing Ro - me - os, I'm through with bob - bing, bow - ing

beaux, So de-bon - aire and gay, So charming for a day; They pay re -

spects - but that is all they pay! I'm through with sen - ti - ment - al

fires, I'm through with tem - p'rament - al squires; But if you

find a fel - low, Whose green - backs run to yel - low, Who'll give a wife A meal - tick - et for

A.

1. Be he weak and halt, With ev - 'ry kind of fault, But strong e-nough to
 life. 2. Be his back a crook, His face an all-gone look, But a swell-ing on his
 3. Be he blind and lame, His members most-ly game, But thumbs e-nough to

p

A.

wend his way un-to the safe-ty vault,
 chest that hides a fat de-pos-it book, 1-3. Why, sim - ply nab him!
 hold a pen and sign his bank-ing name,

ff

A.

Grab him! And when you've chained him, kind-ly let me know _____ The number

A.

of his lit-tle bun - ga - low! _____ low! _____

1. 2.

f 8...

Chi-Chi

Chi-Chi and Dick

Allegretto (quasi Schottische)

Dick

So my lit - tle romance has been

Chi-chi

Dick

end-ed: One more vol - ume's done!

'Tis - n't just the fin - ish I in -

Chi-chi

Dick

tended, Or 'twere ne'er be - - gun.

Put it on the shelf, dear! I'll

Chi-chi

put it on the shelf, dear! There are oth-er sto-ries one might want. I'm

Dick

some-thing of an au-thor-ess my - self, dear. With a grace and style pi -

Chi-chi Dick Chi-chi

quant! So if you're real-ly through- I think I'm real-ly through! With

legato

Refrain Both

read-ing fool-ish books that make you blue: Re - mem - ber

rit. *rit.*

Refrain
Allegro animato

Chi - chi, Re - mem - ber charm - ing Chi - chi, With fas - ci - nat - ing ways and

wiles That teach you to for - get, With danc - es And sweet se - duc - tive

glanc - es! She's quite the dear - est witch, — a gay co - - quette! —

— For she is Chi - chi, She's charming lit - tle Chi - chi, With cap - ti - vat - ing

gaze and smiles That rob you of re-gret! A - way

cresc. *sfz*

—with fool-ish sighs! — A way with thoughts — that ag-o - nize! —

— Just call on Chi-chi, Chi-chi, Chi - chi, — And read your sol - ace

sfz *sfz*

1. in her eyes! — Re - mem - ber eyes! — 2.

My Woman's Heart

DUET

Words by
Percy Greenbank

Music by
Howard Talbot

Allegro. Tempo di Polacca.



Madame Rabelais

1. My wo-man's heart is all a-glow With gra-ti-tude I
2. My mar-ried life is not, you see, As hap-py as it

The musical notation for the vocal duet is shown in two staves. The first staff is for the soprano (S) and the second for the alto (A). The melody is in 3/4 time, key of B-flat major. The lyrics are written below the notes.

D! Thorne

long to show, My debt to you I must re-pay— I
ought to be, My hus-band's moods are wild and strange— He's

The musical notation for the vocal duet is shown in two staves. The first staff is for the soprano (S) and the second for the alto (A). The melody is in 3/4 time, key of B-flat major. The lyrics are written below the notes.

Mme R.

don't send in ac - counts till quar - ter day! ——— Your
used the bath - room as a ri - fle - range! ——— To

prais - es I will loud - ly sing, Of doc - tors you are
you a - lone the truth I'll tell, He does not treat me

Dr Th.

quite the king, — To spread your fame shall be my aim — Her
ver - y well; — Such bit - ter tears he's made me shed — He

hus - band's rath - er good at shoot - ing game! —
al - ways takes his pis - tols up to bed! —

rit. colla voce

Andante con espress.

Mme Rabelais

I am a wo - man,
I am a wo - man,

you are a man, _____
you are a man, _____

Dr Thorne

Moth - er said I was!
So you said be - fore!

You can do things that no one else can, _____
You can do things that no one else can, _____

I'm a rot - ten shot!
With a safe - ty pin!

Ah! _____ don't be cold and i - ron - ic! _____
I've _____ had no friend-ship to guide me, _____

She _____ wants a strong i - ron
I've _____ had no pe - trol sup -

You have the stout - est heart ev - er made, —
Lend me your friend - ship, lend me your aid, —

ton - ic. —
plied me. —

So my tai - lor says!
Take a mel - on, dear!

cresc.
No - thing on earth can make you a - fraid, —
Ne'er from my heart your mem - 'ry shall fade, —

On - ly Span - i - ards!
Leave off tick - ling me!

p rall. I've nev - er met, and I've roam'd the world through, — *p* Such a brave man as
I've nev - er met, and I've roam'd the world through, — *a tempo* Such a nice man as

1. you! 2. you!

Tempo! *sf f* *molto cresc.*

p rall. *D. S.*

Dance

The first system of musical notation for the piece 'Dance'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music begins with a forte (*f*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a complex, rhythmic pattern with many beamed sixteenth notes. The system ends with a repeat sign and a final chord.

The second system of musical notation for the piece 'Dance'. It continues the melody and accompaniment from the first system. The right hand features a series of chords and single notes, while the left hand continues its complex, rhythmic pattern with many beamed sixteenth notes. The system ends with a repeat sign and a final chord.

The third system of musical notation for the piece 'Dance'. It continues the melody and accompaniment from the second system. The right hand features a series of chords and single notes, while the left hand continues its complex, rhythmic pattern with many beamed sixteenth notes. The system ends with a repeat sign and a final chord.

The fourth system of musical notation for the piece 'Dance'. It continues the melody and accompaniment from the third system. The right hand features a series of chords and single notes, while the left hand continues its complex, rhythmic pattern with many beamed sixteenth notes. The system ends with a repeat sign and a final chord.

First system of the piano introduction. The right hand features chords and single notes, while the left hand plays a rapid sixteenth-note arpeggiated pattern. The key signature has one flat (B-flat).

Second system of the piano introduction. The right hand continues with chords and single notes, and the left hand maintains the rapid sixteenth-note arpeggiated pattern. The key signature has one flat (B-flat).

Mme R.

p rall.

First line of the vocal melody and piano accompaniment. The vocal line begins with the lyrics "I've nev- er met, and I've roam'd the world through, _____ Such a". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The key signature has one flat (B-flat).

Second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "nice man as you! _____". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The key signature has one flat (B-flat).

Not Now, But Later

Sylvia and Rabelais

Quasi Gavotta Rabelais

1. If you on - ly were Pa - ri - sienne, my
 2. Now you would - n't think a man a hard-en'd

l.h.

stacc.

Red. ✱

Sylvia Rab.

la - dy! If it were true, What would you do? There would
 sin - ner— That all de - pends What he in - tends! If he's

Sylvia

be so man - y lit - tle things to aid me. Oh, is that
 hold e - nough to ask you out to din - ner! Well, not to -

S.
R.

so? _____ Pray let me know! _____ Some pret - ty lit - tle flowers, or a
day, _____ I'm going a - way. _____ And would you mind to tell me where you're

Rab.

R.
S.
R.

Sylvia

po-em— Pret-ty flow-ers— I a - dore. _____ But
go-ing? We go to Par-is!— That is true! _____ Then

Rab.

R.

gen - tle-men, A-mé - ri-cains, don't grow 'em, Their faith is in the jew-el - ry
know, my heart is simply o - ver - flow-ing With hope I may ac-com-pan-y

(Shows pearls)

R.
S.
R.

Sylvia

store. Ah! have you an - y more? And if more there be,
you! I take my moth - er, too! That is prop - er, quite.

Rab.

Sylvia

R.
S.

Have you not a lit - tle love that you could prom - ise me?
But to tell the doc - tor would be hard - ly right! 1. 2. 1

S.

can-not an - swer now, but lat - er, lat - er, may-be lat - er. Your
Bells

stacc.

S.

plead - ing is not all in vain! But won't you call a - gain? I

S.

would not say that I re - fuse you: 'Twould lose you; My

S. plan — is bet-ter, not now, may-be lat er: That's courtship à la-mé-ri-

cresc.

Refrain

S. caine! I can-not an-swer now, but lat-er,

R. Rabelais She can-not an-swer now, but lat-er,

S. lat-er, may-be lat-er. Your plead-ing is not all in

R. lat-er, may-be lat-er. My plead-ing is not all in

R. vain! But won't you call a - gain? I would not say that I re -

R. vain! So I will call a - gain. She would not say that she'd re -

S. fuse you: 'Twould lose you; My plan is bet-ter, not now, may - be

R. fuse me: 'Twould lose me; Her plan is bet-ter, not now, may - be

S. *rit.* lat - er: That's court-ship à la-mé - ri - caine! *a tempo*

R. *rit.* lat - er: That's court-ship à la-mé - ri - caine! *a tempo*

Tempo di Valse

p

Your dear voice call - ing me call - ing, en - thrall - ing me Your dear

p

eyes be - hold - ing me your dear arms en - fold - ing me Your lips ca -

ress - ing mine press - ing pos - sess - ing mine Burn - ing with bliss

cresc.

rall.

this must be Love's Own Kiss. —

ff broadly *rall.* *allarg.*

What is Life without Love?

Words by
Percy Greenbank

Recitative and Song

Music by
Howard Talbot

Allegro

Recit.

The first system of the musical score. The vocal line begins with a recitative section marked 'Recit.' and 'f' (forte). The lyrics are 'A - way with gloom-y care!_ A -'. The piano accompaniment starts with a forte 'ff' dynamic and features a series of chords in the right hand and a more active bass line. A 'colla voce' marking is present where the piano accompaniment follows the vocal line.

The second system of the musical score. The vocal line continues with the lyrics 'way with gris - ly spec - tres! Like In - come Tax col - lec - tors (Or'. The piano accompaniment continues with a steady bass line and chords in the right hand. A 'p' (piano) dynamic marking is visible at the end of the system.

The third system of the musical score. The vocal line continues with the lyrics 'Con-sci-en-tious Ob-jec-tors,) And let me sing in joy - ous tone Of'. The piano accompaniment features a 'p' (piano) dynamic marking at the beginning and a 'f' (forte) dynamic marking later in the system.

The fourth system of the musical score. The tempo changes to 'Andante, non troppo lento'. The vocal line begins with the lyrics 'Love, of Love, and Love a - - lone.'. The piano accompaniment features a 'p' (piano) dynamic marking and a change in the bass line.

p con espress.



Love at your heart comes a - knock-ing, —
Love is a strong ep - i - dem - ic, —

With such a soft rat - tat -
So, when your heart mad - ly



tat; —
thumps, —

Ah, I im - plo - re,
Just you be - ware,

O - pen the door,
It's an af - fair



Don't let him wait on the mat. —
Worse than the mea - sles or mumps. —

Love, like the vac - u - um -
Though you may bolt door and



clean-er, _____ Comes in the spring, sure e - nough; _____
 win - dow, _____ Love takes no no - tice of locks, _____

la,
 a,

Then he will start To sweep out your heart, Leav - ing a few bits of
 When he creeps through There's noth - ing to do Ex - cept - ing to pull up your

fluff. _____ Tra, la, la, Tra, la, la, One or two bits of fluff. What is
 socks. _____ Tra, la, la, Tra, la, la, You must pull up your socks. What is

mp

Po di Valse

Life with-out Love? tra, la, la, What is Life with-out
Life with-out Love? tra, la, la, What is Life with-out

Love, tell me, please! Ah! what is pork with-out
Love, tell me, please! Ah! what are shirts with-out

crack-ling? Ah! what is duck with-out peas? What's a fu - ture with-
but - tons? Ah! what are boots with-out trees? What's an ome - lette with-

out an - y hope? What's a bath - room with - out an - y soap?
out an - y eggs? What's a cho - rus with - out an - y legs?

rall. *a tempo*

Oh! Life with-out Love is the hard-est of things, Tra, la, la, Tra, la,
 Oh! Life with-out Love's like a pearl with a flaw, Tra, la, la, Tra, la,

rall. *a tempo*

cresc.

la, Tra, la, la, ——— Like a so-fa, like a so-fa, Like a
 la, Tra, la, la, ——— It's like As-quith, Mis-ter As-quith, It's like

cresc.

so-fa with-out an-y springs. Tra, la, la!
 As-quith with-out Bon-ar Law. Tra, la, la!

1.

Tempo I^o *ad lib.*

p

D. S.

last time

la!
 la!

f *ff*

She Says it with Her Eyes

Adelaide and Jeffries

Allegretto

Piano introduction in G major, 2/4 time. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The piece begins with a staccato marking and ends with a piano (p) dynamic marking.

Tempo di Gavotte

Adelaide

Jeffries

Adelaide

A. J. Looks like ready mon-ey. By Jove, a Beaut. He's

The first vocal section features Adelaide and Jeffries. The piano accompaniment includes markings for *pp legato*, *rit.*, and *stacc.*

Jeffries

Adelaide

A. J. got physique and style to boot. Cer-tain-ly the hon-ey. He

The second vocal section continues the dialogue between Adelaide and Jeffries. The piano accompaniment features various chordal textures and melodic lines.

Jeffries

Adelaide

A. J. looks this way. She's got a man-ner ver-y gay! I

The final vocal section on the page, concluding with Adelaide's line. The piano accompaniment provides harmonic support with chords and moving lines.

(coughs) Jeffries Adelaide

A. J. think I'll try a lit - tle cough. By Jove, is that for me? Or

(laughs) Jeffries Adelaide

A. J. bet - ter still, — live and laugh. She acts in - vit - ing - ly. I

Jeffries Adelaide

A. J. think it's time he got a look! She's sure some wid - ow wise! I

Jeffries Refrain

A. J. think I've got him on the hook! Ah! In - vi - ta - tion eyes. "Come
"Come

rit.

Allegro animato

A. J.

hith - er! — come hith - er!" She says it with her eyes, She
 hith - er! — come hith - er!" She said it with her eyes, She

stacc.

A. J.

does not vo - cal - ize, But you can re - cog - nize, Just as plain: "Come
 did not vo - cal - ize, But you could re - cog - nize, Just as plain: "Come

rit.

rit.

A. J.

hith - er! — come hith - er!" She seems to spe - cial - ize In
 hith - er! — come hith - er!" What live one could de - spise Those

a tempo

a tempo

A. J.

send - ing tire - less Jolts by wire - less, All with her eyes! "Come
 I am gone on You, old Don Juan, Come-hith - er eyes? "Come

rit.

a tempo

rit.

a tempo

A.
J.

hith - er! come hith - er!" She says it with her eyes, She
hith - er! come hith - er!" She said it with her eyes, She

stacc.

A.
J.

does not vo - cal - ize, But you can re - cog - nize Just as plain: "Come
did not vo - cal - ize, But you could re - cog - nize Just as plain: "Come

rit.

rit.

A.
J.

a tempo

hith - er! come hith - er!" Heav'n help the man who spies Those
hith - er! come hith - er!" Sure an - y man might prize Those

a tempo

A.
J.

rit.

en - ter - pris - ing, tan - ta - liz - ing, "Come-hith - er eyes!" eyes!"
a - gi - tat - ing, I'll - be - wait - ing, "Come-hith - er eyes!" eyes!"

rit.

1. 2.

We're Very, Very Sorry to Detain You

Soloists and Chorus

Tempo di Marcia

SOPRANO

ALTO

TENOR

BASS

We're

We're

We're

We're

Tempo di Marcia

ver-y, ver-y sor-ry to de-tain you, But since you have to go, — and are

ver-y, ver-y sor-ry to de-tain you, But since you have to go, — and are

ver-y, ver-y sor-ry to de-tain you, But since you have to go, —

ver-y, ver-y sor-ry to de-tain you, But since you have to go, —

off for your trip, We are out for a ver - y lit - tle

off for your trip, We are out for a ver - y lit - tle

We are out for our tip, We are out for a ver - y lit - tle

We are out for our tip, We are out for a ver - y lit - tle

tip, tip-py tip! A tip or two you'll nev-er, nev-er miss, Be - sides, you know, it is the

tip, tip-py tip! A tip or two you'll nev-er, nev-er miss, Be - sides, you know, it is the

tip! A tip or two you'll nev-er, nev-er miss, Be - sides, you know, it is the

tip! A tip or two you'll nev-er, nev-er miss, Be - sides, you know, it is the

cus-tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to

cus-tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to

cus-tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to

cus-tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to

T. *They're stran-gers all to me!*

bust 'em. We've served you well, Tho',
bust 'em. We've served you well, Tho',
bust 'em. We've served you well, Tho',
bust 'em. We've served you well, Tho',

legato

truth to tell, The most of us have nev-er heard your bell.
truth to tell, The most of us have nev-er heard your bell.
truth to tell, The most of us have nev-er heard your bell. I
truth to tell, The most of us have nev-er heard your bell.

rit. Bells

I brought your hat! I swept the mat! I
shined your shoes! I brought you news! I made your bed!

All

darned your sock! I wound the clock! We're ver-y, ver-y sor-ry to de -
We're ver-y, ver-y sor-ry to de -
I browned your bread! We're ver-y, ver-y sor-ry to de -
We're ver-y, ver-y sor-ry to de -

tain you, But since you have to go, and are off for your trip,
tain you, But since you have to go, and are off for your trip,
tain you, But since you have to go, We are
tain you, But since you have to go, We are

We are ver-y, ver-y sor-ry to de - tain you! We are
We are ver-y, ver-y sor-ry to de - tain you! We are
out for our tip! We're ver-y, ver-y sor-ry to de - tain you!
out for our tip! We're ver-y, ver-y sor-ry to de - tain you!

out for our tip! We're ver-y, ver-y sor-ry to de -

out for our tip! We're ver-y, ver-y sor-ry to de -

We are out for our tip! We're ver-y, ver-y sor-ry to de -

We are out for our tip! We're ver-y, ver-y sor-ry to de -

Thorne

T. Come, leave this wor - ry!

tain you!

tain you!

tain you!

tain you!

Fritz

(Mrs. Thorne faints)

F. What's your hur-ry?

tr.

cresc.

animando

Allegro

Wa-ter! Some one's faint-ed! Wa-ter! Who's acquaint-ed With the cause of
 Wa-ter! Some one's faint-ed! Wa-ter! Who's acquaint-ed With the cause of
 Wa-ter! Some one's faint-ed! Wa-ter! Who's acquaint-ed With the cause of

Allegro Wa-ter! Some one's faint-ed! Wa-ter! Who's acquaint-ed With the cause of

this dis-as-ter, as-ter, as-ter? Wa-ter! Call a doc-tor!
 this dis-as-ter, as-ter, as-ter? Wa-ter! Call a doc-tor!
 this dis-as-ter, as-ter, as-ter, as-ter? Wa-ter! Call a doc-tor!
 this dis-as-ter, as-ter, as-ter, as-ter? Wa-ter! Call a doc-tor!

Wa-ter! Some one's shocked her! Run for wa-ter! Run for wa-ter!
 Wa-ter! Some one's shocked her! Run for wa-ter! Run for wa-ter!
 Wa-ter! Some one's shocked her! Fast-er! fast-er!
 Wa-ter! Some one's shocked her! Fast-er! fast-er!

stacc.

Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Fast-er! fast-er! Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Fast-er! fast-er! Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Tempo di Marcia

Jeffries

The voice of na-ture! The voice of

na-ture! I hear it whis-per-ing and call-ing to me now. In her

face I read my no-men-cla-ture, And my im-age is stamped up-on her

molto rit. *ff*

3

3

8

J. 
 brow. _____ The voice of na - ture! The voice of na - ture! I glad - ly
 He hears it now! He hears it now!
 He hears it now! He hears it now!
 He hears it now! He hears it now!
 He hears it now! He hears it now!

J. 
 has - ten and o - bey its call; _____ Long I've fought for her, Long I've
 Has - ten and o - bey its call! _____ He fought for her,
 Has - ten and o - bey its call! _____ He fought for her,
 Has - ten and o - bey its call, o - bey its call! He fought for her,
 Has - ten and o - bey its call, o - bey its call! He fought for her,

J. 
 sought for her, And now I've got her, and now I've
 He sought for her. He's got her now!
 He sought for her. He's got her now!
 He sought for her. He's got her now!
 He sought for her. He's got her now!

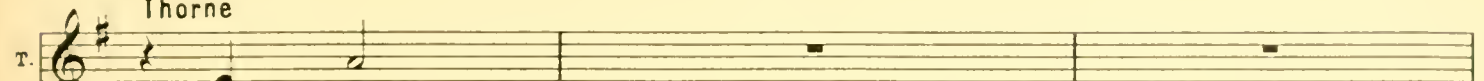
J. 
 got her! I have found at last — my daugh - ter!
 He's got her now! He has found at last his daugh - ter!
 He's got her now! He has found at last his daugh - ter!
 He's got her now! He has found at last his daugh - ter!
 He's got her now! He has found at last his daugh - ter!

Rabelais Animato

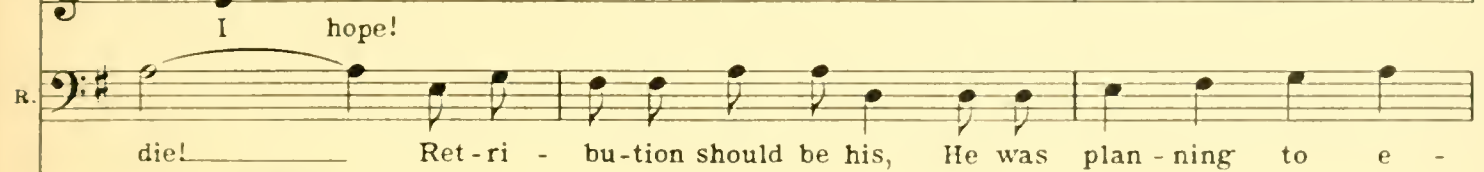
R. 

No, his sweet - heart! That is what she is; If not, I'll

Thorne

T. 

I hope!

R. 

die! Ret-ri - bu-tion should be his, He was plan - ning to e -

Thorne

R. 

lope! To e-lope? Con -

T. 

He was plan - ning to e - lope!



He was plan - ning to e - lope!



He was plan - ning to e - lope!



He was plan - ning to e - lope!

T. found your eyes! For this I'll have your life! I want you all to

T. re-alize This la - dy is my love, my love, my -

S. (Sylvia enters) Sylvia What's the

Dick Sh! Don't give your-self a-way!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

pp

S. trouble, pray?

J. Jeffries
At last I look in - to your

Red.

F. Fritz
Wa-ter! wa-ter!

J. eyes, my daughter! My lit-tle

cantabile

His daughter!_

His daughter!_

His daughter!_

His daughter!_

l. h.

cantabile

rit

marcato

Red.

S. Sylvia
His lit-tle girl! He might have known I had this curl,

A. Adele
His lit-tle girl! He might have known She had this curl,

T. Thorne
His lit-tle girl! He might have known She had this curl,

J. girl! I might have known You had this curl, Your mother's

D. Dick
His lit-tle girl! He might have known She had this curl,

R. Rabelais
His lit-tle girl! He might have known She had this curl,

S. My mother's ver - y own; So ver - y fair,

A. Her mother's own; Her peach-bloom cheek so ver - y fair,

T. Her mother's own; Her peach-bloom cheek so ver - y fair,

J. own; Her peach - bloom cheek so fair, Her winsome

D. Her mother's own, Her peach-bloom cheek so fair,

R. Her mother's own, Her peach-bloom cheek so fair,

cresc.

S. My winsome smile, My smile so rare, My angel's face,

A. Her winsome smile, Her smile so rare, Her angel's face,

T. Her winsome smile, Her smile so rare, Her angel's face,

J. smile so rare, Her angel's face, Her Grecian

D. so rare, Her angel's face,

R. so rare, Her angel's face,

Her an-gel's face,

Her an-gel's face,

Her an-gel's face,

Her an-gel's face,

S. Such grace and

A. Her Gre-cian nose and charming grace,

T. Her Gre-cian nose and charming grace,

J. nose, Her charm and grace, That fine re -

D. Her Gre-cian nose and charming grace,

R. Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

S. pose, My poce di -

A. Her fine re - pose, Her eyes di -

T. Her fine re - pose, all di - - -

J. pose, ——— Those laugh - ing eyes di -

D. Her fine re - pose, Her eyes di -

R. Her fine re - pose, all di - - -

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

S. vine, _____ All tell you I am thine! *rit.*

A. vine, _____ All tell you she is thine! *rit.*

T. vine, _____ All tell you she is thine! *rit.*

J. vine, _____ All tell me you _____ are mine! *rit.*

D. vine, _____ All tell you she is thine! *rit.*

R. vine, _____ All tell you she is thine! *rit.*

her eyes di - vine, All tell you she is thine! *rit.*

her eyes di - vine, All tell you she is thine! *rit.*

her eyes di - vine, All tell you she is thine! *rit.*

her eyes di - vine, All tell you she is thine! *rit.*

rit.

Allegro Sylvia

S. What does it mean? Ex - plain to me! *Adele*

Allegro

A. What - e'er he says, you just a-gree!

Jeffries

J. And to think that e-ven now, When all my joy should be serene, This miscreant, false to

Sylvia

S. You mean?

J. ev-'ry vow, Should bring dis-grace! Your

Marcia

Thorne

T. I give up hope!

J. hus-band with that wo-man there, With vil-lain-y be-

Marcia

yond compare,
Dick

Plan-ning base-ly to de-ceive you, They would e-

J. I've got the dope! Don't give up hope! I've got the dope!

D.

S. My _____

A. Your hus - band with that

T. I give up hope!

F. Fritz and Florence

F. Don't give up hope!

J. lope, _____ they would e - lope! _____ Her hus - band with that

D. Don't give up hope! I've got this dope! Her hus - band with that

R. Her hus - band with that

Her hus - band with that

Her hus - band with that

Her hus - band with that

Her hus - band with that

S. — husband with that wo-man, With — vil-lain-y beyond com-

A. wo-man there, With vil-lain-y be-yond compare, with

T. She's not my wife, she's not, I swear!

Fl.

J. wo-man there, With vil-lain-y be-yond compare, with

D. wo-man there, With vil-lain-y be-yond com-pare, with


R. wo-man there, With vil-lain-y be-yond com-pare, with

wo-man there, With vil-lain-y be-yond com-pare, with

wo-man there, With vil-lain-y be-yond com-pare, with

wo-man there, With vil-lain-y be-yond com-pare, with

wo-man there, With vil-lain-y be-yond com-pare, with



S. pare, be - - yond compare! I'm his wife, — and I'm his

A. vil - lain - y be-yond com - pare, — For-sook his le - gal wife, — Who is his

T. She's not, I swear! she's not my wife, your

F. Fl.

J. vil - lain - y beyond com - pare, — For-sook his le - gal wife, — Who is my

D. vil - lain - y beyond com - pare, — For-sook his le - gal wife, — Who is his

R. vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

S. long-lost daugh-ter! What shall I do?

A. long-lost daugh-ter! Pre-tend to

T. long-lost daugh-ter!

F. Fl. long-lost daugh-ter!

J. long-lost daugh-ter! My world's a - wry!

D. long-lost daugh-ter!

R. long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

Moderato

legato

A. *cry.*

T. If she comes to, I think I'll die.

J. My world's a - wry! ———

D. Dick But why not

F. Florence She's com-ing to! Fritz I hear her sigh.

F. try? ——— Try to for-give him, try to for-

D. give him! See, he is plead-ing, What shall your an - swer be?

cresc.

Sylvia

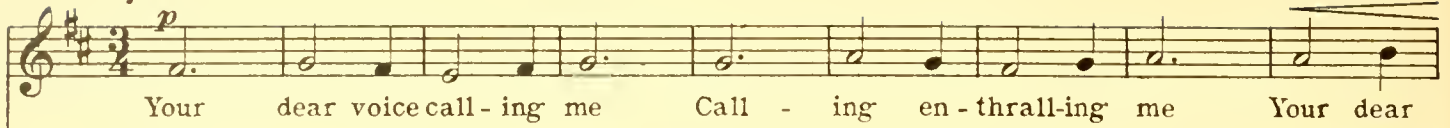
Your dear voice call - ing me, Call - ing, en - thrall - ing me,

Your dear eyes be - hold - ing me, Your dear arms en - fold - ing me,

Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

Burn - ing with bliss: This must be Love's Own Kiss.

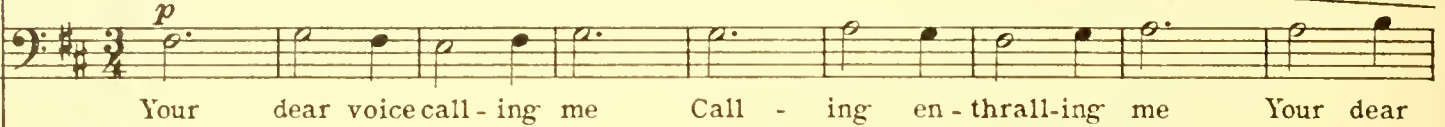
Sylvia



Mr. Thorne



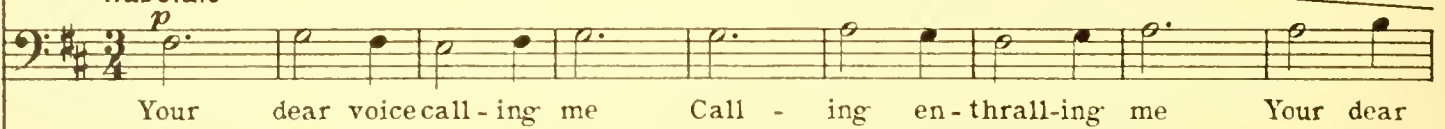
Jeffries



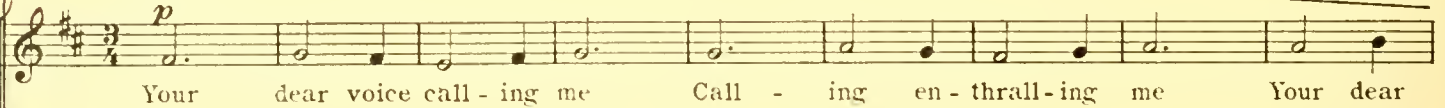
Dick



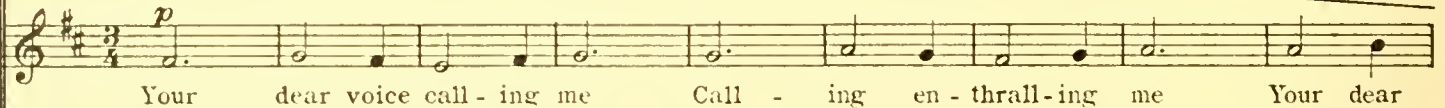
Rabelais



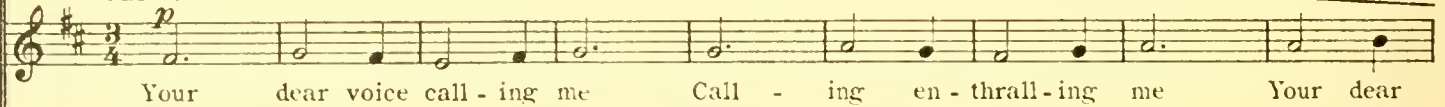
SOPRANO



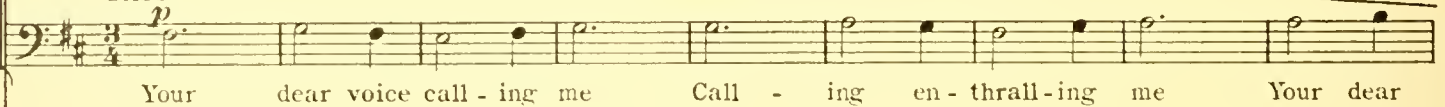
ALTO



TENOR



BASS



S. eyes be-hold - ing me Your dear arms en - fold - ing me Ah

T. eyes be-hold - ing me Your dear arms en - fold - ing me Your lips ca -

J. eyes be-hold - ing me Your dear arms en - fold - ing me Your lips ca -

D. eyes be-hold - ing me Your dear arms en - fold - ing me Ah

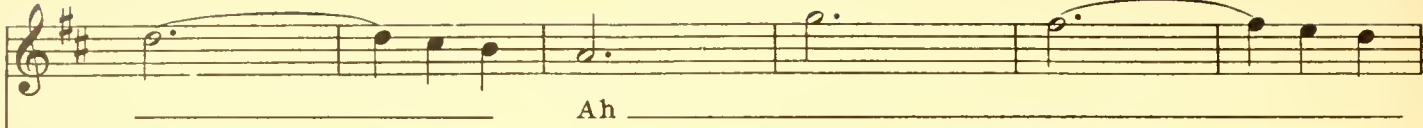
R. eyes be-hold - ing me Your dear arms en - fold - ing me Your lips ca -


eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -


eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -

eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -

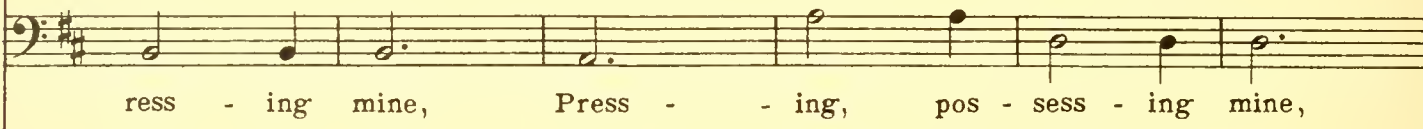
eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -


S.  Ah

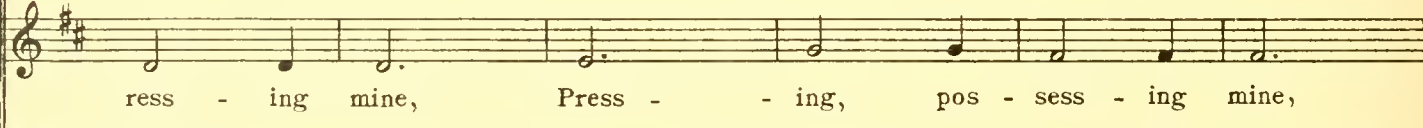
T.  ress - ing mine, Press - - ing, pos - sess - ing mine,

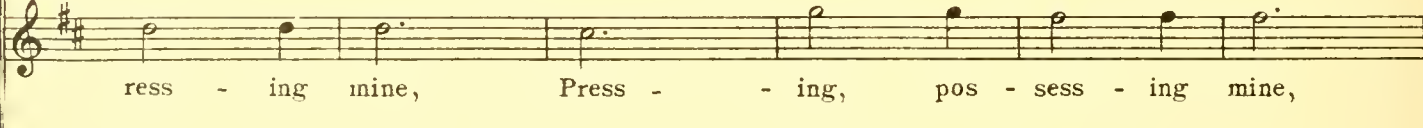
J.  ress - ing mine, Press - - ing, pos - sess - ing mine,

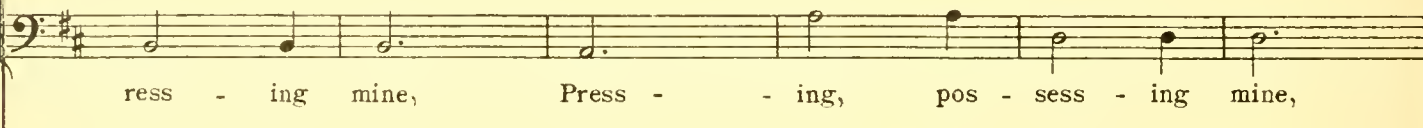
D.  Ah


R.  ress - ing mine, Press - - ing, pos - sess - ing mine,

 ress - ing mine, Press - - ing, pos - sess - ing mine,

 ress - ing mine, Press - - ing, pos - sess - ing mine,

 ress - ing mine, Press - - ing, pos - sess - ing mine,

 ress - ing mine, Press - - ing, pos - sess - ing mine,



S.
T.
J.
D.
R.

Burn - ing with bliss: This must be Love's Own

Burn - ing with bliss: This must be Love's Own

Burn - ing with bliss: This must be Love's Own

Burn - ing wit bliss: This must be Love's Own

Burn - ing with bliss: This must be Love's Own

Burn - ing with bliss: This must be Love's Own

Burn - ing with bliss: This must be Love's Own

Burn - ing with bliss: This must be Love's Own

ff broadly

rall.

Some - thing seems tin - gle - in - gle - in - gle - in - gle - in - gle - ing so queer,

a tempo

p *stacc.*

Here in your ear, Near - er and near, Like some strange

cresc.

min - gling Of jin - gle - in - gle - in - gle - in - gles And tan - gle - an - gle - an - gle - an - gle -

an - gles; Why, — you want to cry, — You want to die, — But all you

poco animato *cresc.*

do is laugh, Hi! Hi! You've got the High Jinks! That's why! —

ff

D. *Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,*

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Chorus *Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,*

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,

a tempo *fz* *3 stacc.* *3* *3* *3* *3*

D. *Here in your ear, Near - er and near, Like some strange*

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

8 *3* *3* *3* *3*

D. min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

D. tan-gle-an - gle-an - gle-an - gle-an - gles; Why! ——— you want to

tan-gle-an - gle-an - gle-an - gle-an - gles; Why! ——— you want to

tan-gle-an - gle-an - gle-an - gle-an - gles; Why! ——— you want to

tan-gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry, ———

tan-gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry, ———

sfz stacc. *animato* *cresc.*

D. *cry, You want to die, But all you do is*

cry, You want to die, But all you do is

cry, You want to die, But all you do is

— You want to die, You want to die, But all you do is

— You want to die, You want to die, But all you do is

gliss.

D. *laugh, Hi! Hi! You've got the High Jinks! That's why!*

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

ff

ACT III

Allegro

(TANGO)



Gavotte

The first system of the Gavotte features a treble and bass staff. The treble staff begins with a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. The key signature has one sharp (F#), and the time signature is common time (C).

The second system continues the Gavotte melody. The treble staff shows a more complex rhythmic pattern with some triplets. The bass staff maintains a consistent eighth-note accompaniment. The key signature remains one sharp.

The third system of the Gavotte shows the melody in the treble staff with various ornaments and grace notes. The bass staff continues with its accompaniment. The key signature is still one sharp.

The fourth system of the Gavotte includes a *cresc.* (crescendo) marking in the treble staff. The melody becomes more dynamic, with some notes marked with accents. The bass staff continues its accompaniment. The key signature is one sharp.

Valse

The first system of the Valse is in 3/4 time. The treble staff features a waltz melody with eighth and sixteenth notes. The bass staff provides a simple accompaniment of eighth notes. The key signature has one sharp.



Ballet-Music

First system of musical notation. The key signature is one sharp (F#) and the time signature is 3/4. The system consists of two staves. The upper staff features a trill (tr) on a half note, followed by a quarter rest, and then another trill on a half note. The lower staff begins with a piano (p) dynamic, followed by a crescendo leading to a forte (f) dynamic. It includes a trill (tr) and a staccato section marked with a staccato (staccato) instruction.

Second system of musical notation. The upper staff continues with a trill (tr) and a series of eighth notes. The lower staff also features a trill (tr) and continues with eighth notes, ending with a quarter rest.

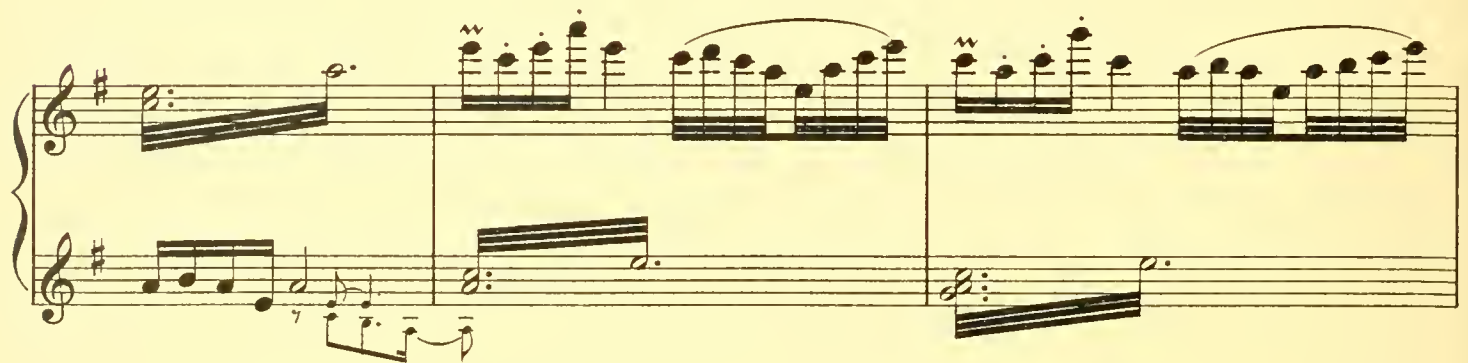
Third system of musical notation. The upper staff has a melodic line with a slur and a flat (b) indicating a key change or modulation. The lower staff continues with a similar melodic line, also featuring a slur and a flat (b).

Fourth system of musical notation. The upper staff is marked *virace* and features a series of eighth notes with a slur. The lower staff continues with eighth notes and a slur.

Fifth system of musical notation. The upper staff is marked *cresc.* and features a series of eighth notes with a slur. The lower staff continues with eighth notes and a slur, ending with a double bar line.



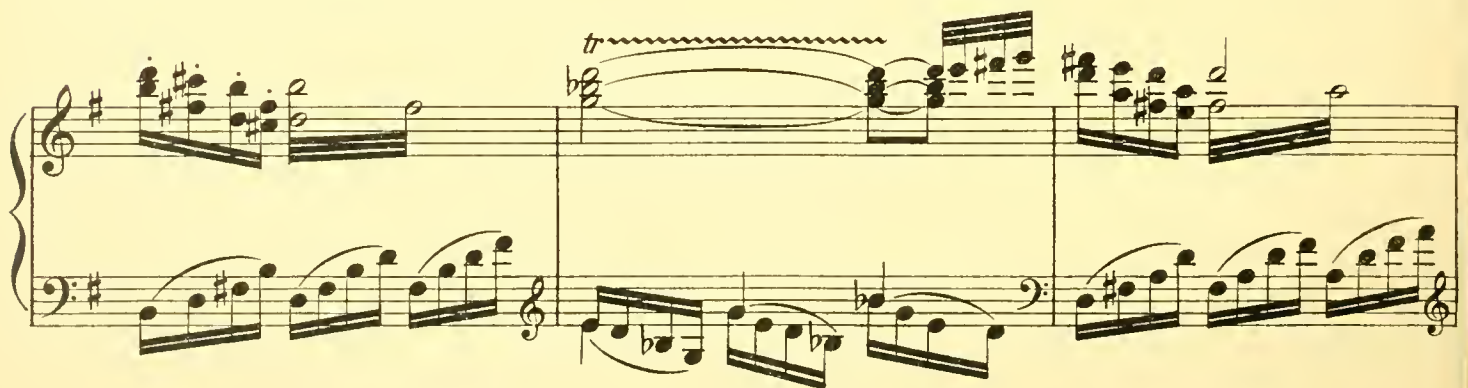
The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes, including trills and slurs. The lower staff is in treble clef with the same key signature, providing a harmonic accompaniment with chords and moving lines.



The second system continues the musical piece. The upper staff shows a melodic line with trills and slurs. The lower staff features a more active bass line with eighth and sixteenth notes, and some chords. The key signature remains one sharp.



The third system introduces a trill (tr) in the upper staff. The lower staff has a dynamic marking of *p* (piano) and shows a melodic line with eighth notes. The key signature is still one sharp.



The fourth system features a trill (tr) in the upper staff. The lower staff has a dynamic marking of *p* (piano) and shows a melodic line with eighth notes. The key signature is still one sharp.



First system of musical notation. The upper staff (treble clef) contains a complex melodic line with triplets, trills, and slurs. The lower staff (bass clef) features a rhythmic accompaniment with chords and single notes.



Second system of musical notation. The upper staff continues the melodic line with triplets and trills. The lower staff includes a *cresc.* marking and a slur over the final measure.



Third system of musical notation. The upper staff features a melodic line with a slur and a *2.* marking. The lower staff contains a rhythmic accompaniment with chords and single notes.



Fourth system of musical notation. The upper staff features a melodic line with a slur and a *2.* marking. The lower staff includes a *cresc.* marking and a slur over the final measure.

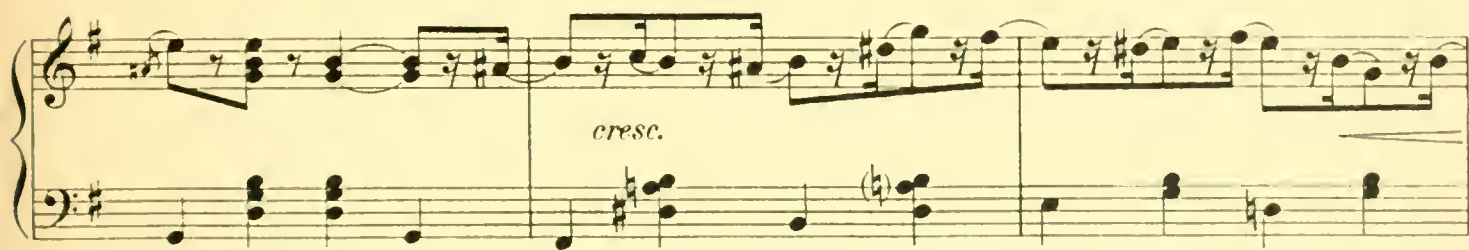
Incidental Dance

Howard Talbot

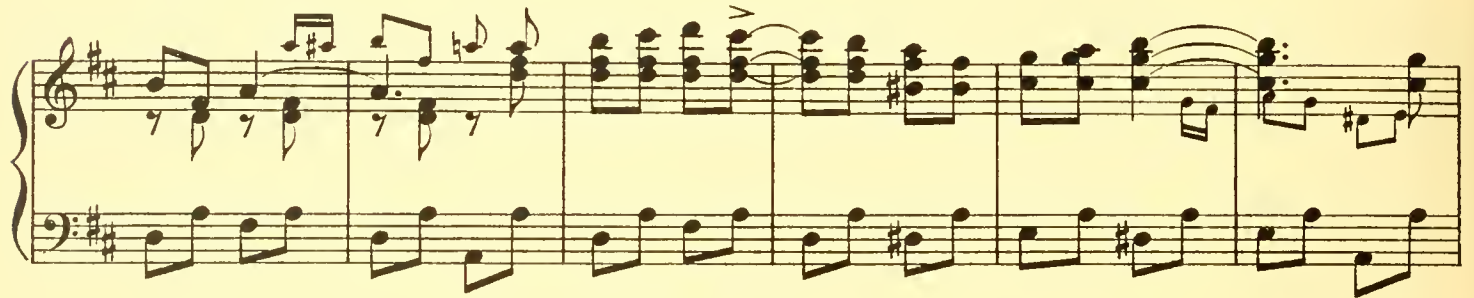
Allegro moderato

p

cresc.

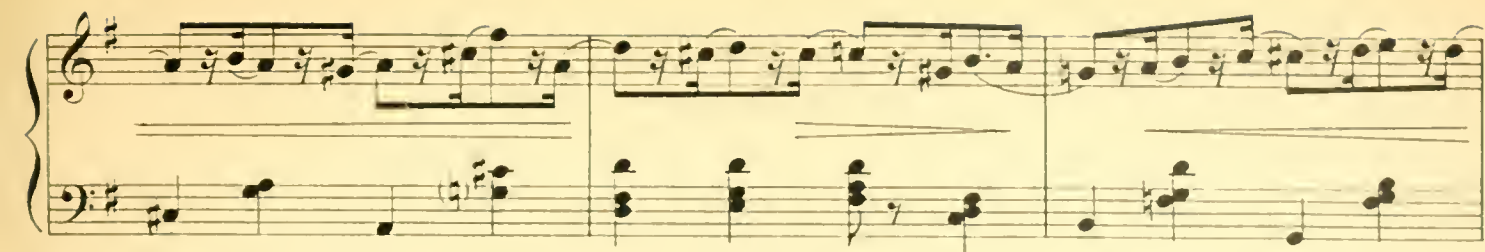


Allegro





Tempo I^o



Allegro vivace



The Bubble

Chi-Chi

Poco lento

Bells

Chi-Chi

Spun from the mists of a dream, — With rare tints from rain - bow lands, — A

pp

marcato

bub - ble of sil - ver you seem, — Borne a - loft by fair - y hands. —

Symbol of love and its bliss, — Like the gold of smil - ing dawn —

cresc.

Fair for a mo - ment, then kissed — By the sun — and gone! —

rit.

cresc.

rit.

Float on! _____ float on! _____ Fair bub-ble of rain-bow hue, _____ Float

on! _____ float on! _____ Love's sym-bol, a-las, _____ too true! _____ Float

on! _____ float on! _____ And van-ish in Heav'n's own blue _____ With

lov - ers' tears And hopes and fears, Bub-bles all, _____ like you! _____

Refrain

Chorus

SOPRANO
Float on! float on! Fair bub-ble of rain-bow hue, Float

ALTO
Float on! float on! Fair bub-ble of rain-bow hue, Float

TENOR
Float on! float on! Fair bub-ble of rain-bow hue, Float

BASS
Float on! float on! bub-ble of rain-bow hue, Float

on! float on! Love's sym-bol, a-las, too true! Float

on! float on! Love's sym-bol, a-las, too true! Float

on! float on! Love's sym-bol, a-las, too true! Float

Float on! float on! Love's sym-bol, a-las, too true!

Float on! float on! Love's sym-bol, a-las, too true!

on! float on! And van-ish in Heav'n's own blue With

on! float on! And van-ish in Heav'n's own blue With

on! float on! And van-ish in Heav'n's own blue With

Float on! float on! van-ish in Heav'n's own blue With

Float on! float on! van-ish in Heav'n's own blue With

8 *cresc.*

lov - ers' tears And hopes and fears, Bub-bles all, like you!

lov - ers' tears And hopes and fears, Bub-bles all, like you!

lov - ers' tears And hopes and fears, Bub-bles all, like you!

lov - ers' tears And hopes and fears, Bub-bles all, like you!

lov - ers' tears And hopes and fears, Bub-bles all, like you!

8 *rit.*

When Sammy Sang the Marseillaise

Florence

Marcia

ff stacc.

The piano introduction is in 2/4 time, marked *ff stacc.* It features a lively melody in the right hand with eighth-note patterns and a supporting bass line in the left hand.

Sam - my went to Par - is — To have a ju - bi - lee, For
night, while out a - stroll - ing — To see what he could see, A

p stacc.

The first system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The piano part is marked *p stacc.* and features a steady eighth-note accompaniment.

he'd been told That young and old Were hap - py in Pa - ree; Al -
"frou-frou - ette" By chance he met, Who said, "Voi - là, Bé - bie!" But

The second system of the song. The vocal melody continues in the right hand, and the piano accompaniment continues in the left hand.

tho' he was a Yan - kee, He loved Pa - ri - sian ways, It
not a word said Sam - my, His head was in a daze, But you

The third system of the song. The vocal melody continues in the right hand, and the piano accompaniment continues in the left hand.

was no use, He just broke loose When he heard the Mar-seil - laisel. _____ 1-2. When
bet he knew Just what to do: He sang the Mar-seil - laisel! _____

REFRAIN

Sam - my sang the Marseil - laise, _____ when Sam - my sang the Marseil-

laise! _____ His French was rather shocking; But they knew his heart was right; The

Bou-lewards are talking Of that Yan-kee an-tic night, When Sam - my sang the Marseil-

laisé. _____ All Par-is seemed to catch the craze: _____ Mar -

chons, _____ mar - chons, _____ You Yan - - kee gar -

stacc.

marcato

cons! Oh, they nev-er will for-get How they danced the pi - rou-ette When

1. Sam-my sang the Marseil - laise! _____ When Sam-my sang the Marseil - laise! _____ 2. One

Fine

D.S.

Florenze

When Sam - - my sang the Mar-seil - laise, _____ when

SOPRANO. ALTO

When Sam - - my sang the Mar-seil - laise, _____ when

TENOR

When Sam - my sang the Mar-sei - laise, _____

BASS

When Sam - my sang the Mar-sei - laise, _____

Sam - - my sang the Mar-seil - laise! _____ His

Sam - - my sang the Mar-seil - laise! _____ His

when Sam - my sang the Mar-seil - laise! His

when Sam - my sang the Mar-seil - laise! His

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther 'shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

Bou - le - vards are talk - ing Of that Yan - kee an - tic night When

Bou - le - vards are talk - ing Of that Yan - kee an - tic night When

Bou - le - vards are talk - ing Of that Yan - kee an - tic night

Bou - le - vards are talk - ing Of that Yan - kee an - tic night

Sam - my sang the Mar - seil - laise. All

Sam - my sang the Mar - seil - laise. All

When Sam - my sang the Mar - seil - laise. All

When Sam - my sang the Mar - seil - laise. All

The first system of the musical score for 'The Marseillaise'. It consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melody of eighth and quarter notes, with a piano accompaniment of chords and moving lines.

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

The second system of the musical score. It continues the vocal and piano parts. The lyrics are 'Par-is seemed to catch the craze: Mar - chons, mar - chons, You'. The piano part includes dynamic markings: *stacc.* and *marcato*. The system ends with a repeat sign and a key signature change to one sharp (F#).

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

danced the pi - rou-ette When Sam - my sang the Mar-seil - laise!_____

danced the pi - rou-ette When Sam - my sang the Mar-seil - laise!_____

danced the pi - rou-ette When Sam - my sang the Mar-seil - laise!_____

danced the pi - rou-ette When Sam - my sang the Mar-seil - laise!_____

Words by
Percy Greenbank

"Dicky Birds"

Music by
Howard Talbot

Allegro



p

(Adelaide) 1. There's no friend like an old friend! Re -
(Jeffries) 2. There's no wife like your own wife! (Adelaide) Well,

The first system of the vocal melody is in 2/4 time, marked 'p' (piano). It begins with a half rest followed by a quarter note. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

mem - ber that, young fel - ler! (Of Thorne) There's no wine like the
that sounds touch - ing - ra - ther. (Of Thorne) There's no child like your

The second system continues the vocal melody and piano accompaniment. The piano part features a steady bass line with chords in the right hand.

old wine, If it's not got cork'd in the cel - lar. (Dick) There's no song like an
own child. If you're sure that you are her fa - ther. (Slaughter) There's no love like your

The third system concludes the vocal melody and piano accompaniment. The piano part continues with a consistent bass line and chords.

old song— Just think of Auld Lang Syne" — (Slau.) There's no face like an
own love—(Slau.) I think it's time we went. — (Rab.) There's no home like your

old face— (Jeff.) Do you re-fer to mine? — (All) Oh, let's put ev-'ry
own home. (D! T.) Ah! why do we pay rent? — (All) Oh, not a cloud is

care a - way, And from to - day - We'll be as
in the sky, And by and by -

hap-py as the dick-y birds, The down-y dick-y birds, Who

in their nests will nev-er, nev-er dis - a - gree.

No - bod - y

yet has sure - ly ev - er met

Quite such a hap - py, hap - -

- py. hap - py fam - i - lee;

We feel so

friend-ly and so af - fa - ble,

To think of quar-rel-ling

is too ab - surd; So from morn-ing till

night We'll be chir - py and bright-(Ade). Like the spar - rows, (Jef.) The

thrush - es, (Dick) The mag - pies, (D! T.) The cuc - koos, (All) Or an - y oth - er

sort of dick - - y dick - y bird. 1. bird. 2.

D. C.

Dance

This page contains six systems of musical notation for a piece titled "Dance". The notation is written for piano, with a treble and bass staff for each system. The key signature is one flat (B-flat). The first system begins with a forte (*ff*) dynamic marking. The second system includes a (b) marking in the bass staff. The third system features a 7-measure rest in the bass staff. The fourth system includes a 7-measure rest in the bass staff. The fifth system includes a *p* (piano) dynamic marking in the bass staff. The sixth system includes a *p* (piano) dynamic marking in the bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *p*.

Something Seems Tingle-ingleing

Soloists and Chorus

Dick

D. 

Some-thing seems tin-gle-in-gle-in-gle-in-gle-ing so queer,

Some-thing seems tin-gle-in-gle-in-gle-in-gle-ing so queer,

Some-thing seems tin-gle-in-gle-in-gle-in-gle-ing so queer,

Some-thing seems tin-gle-in-gle-in-gle-in-gle-ing so queer, tin-gle-ing so queer,

Some-thing seems tin-gle-in-gle-in-gle-in-gle-ing so queer, tin-gle-ing so queer,

D. 

Here in your ear, Near-er and near, Like some strange

Here in your ear, Near-er and near, Like some strange

Here in your ear, Near-er and near, Like some strange

Here in your ear, Hear it in your ear, Near-er and near, Like some strange

Here in your ear, Hear it in your ear, Near-er and near, Like some strange

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

cresc.

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle - an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle - an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle - an - gles; Why! you want to cry,

tan - gle-an - gle-an - gle-an - gle - an - gles; Why! you want to cry,

sfz stacc.

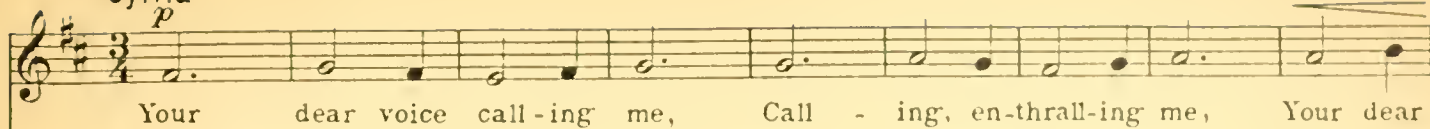
p animato

cresc.

cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 You want to die, You want to die, But all you do is
 You want to die, You want to die, But all you do is
 gliss.

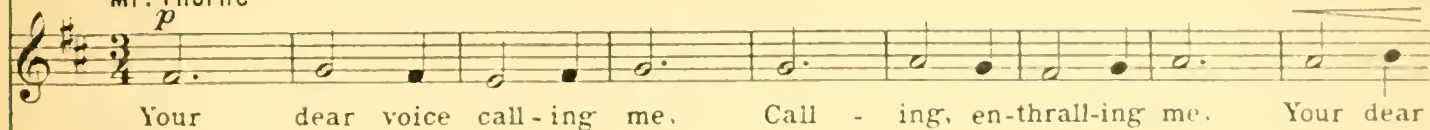
laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 ff ff

Sylvia

p

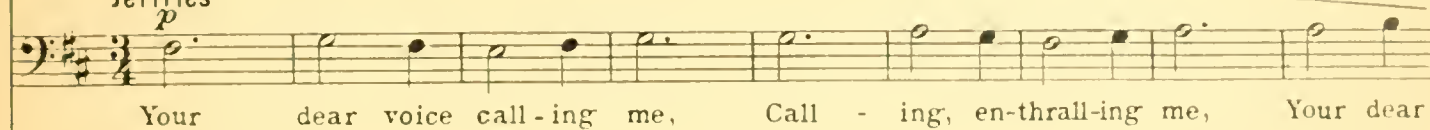
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Mr. Thorne

p

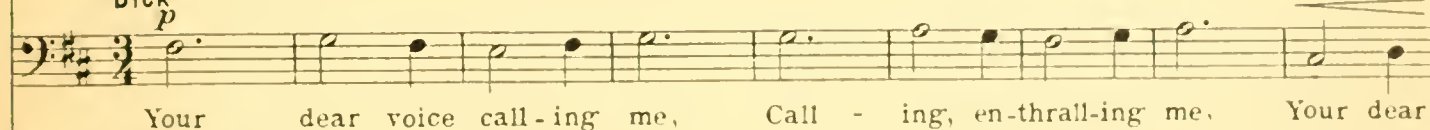
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Jeffries

p

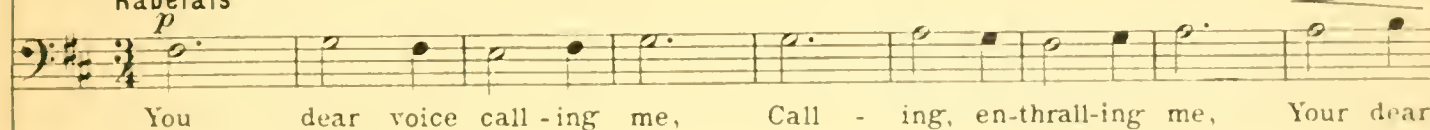
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Dick

p

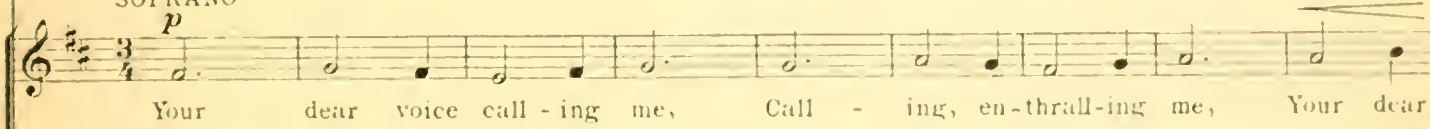
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Rabelais

p

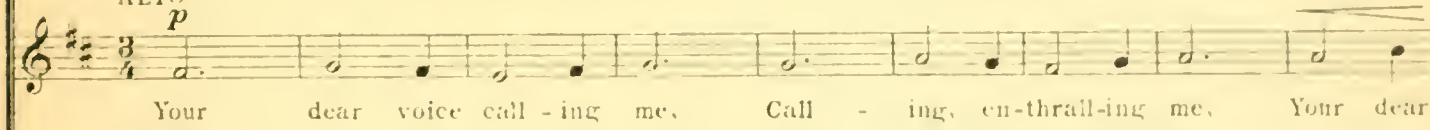
You dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

SOPRANO

p

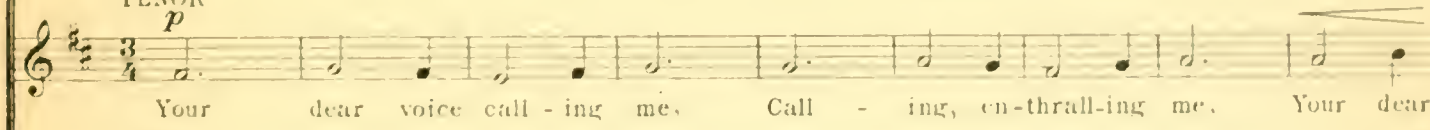
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

ALTO

p

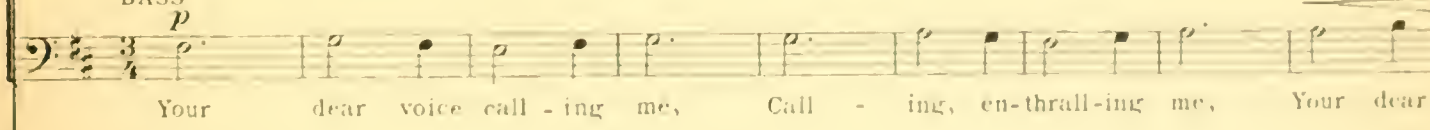
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

TENOR

p

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

BASS

p

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Chorus



S. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah _____

T. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

J. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

D. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah _____



R. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

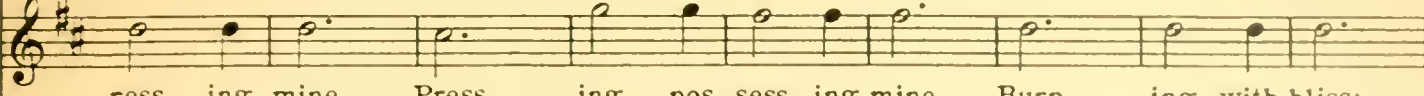
eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -


eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -


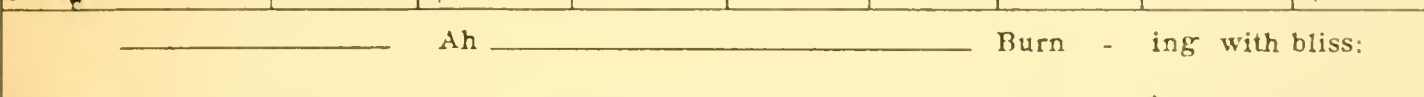
eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

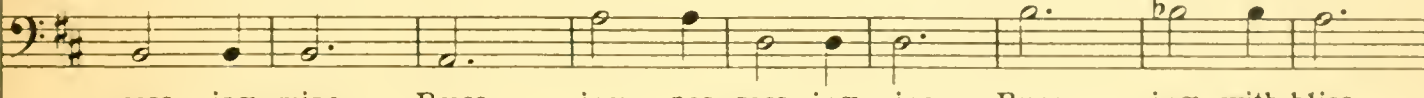
eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

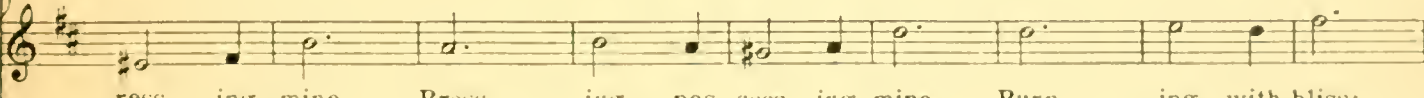
S.  Ah  Burn - ing with bliss:

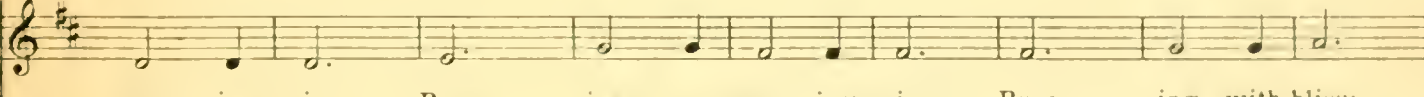
T.  ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

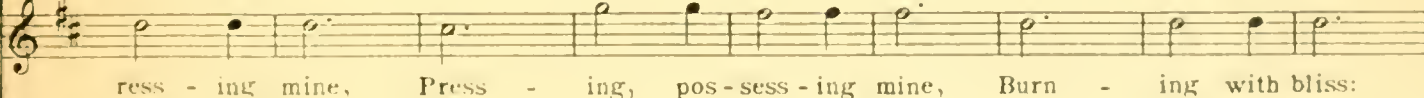
J.  ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

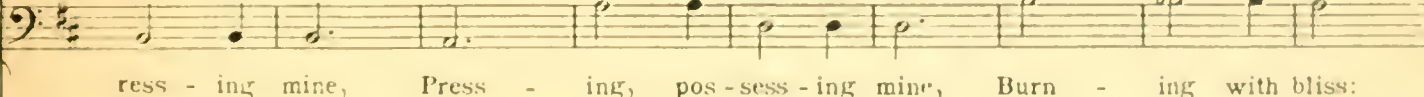
D.  Ah  Burn - ing with bliss:

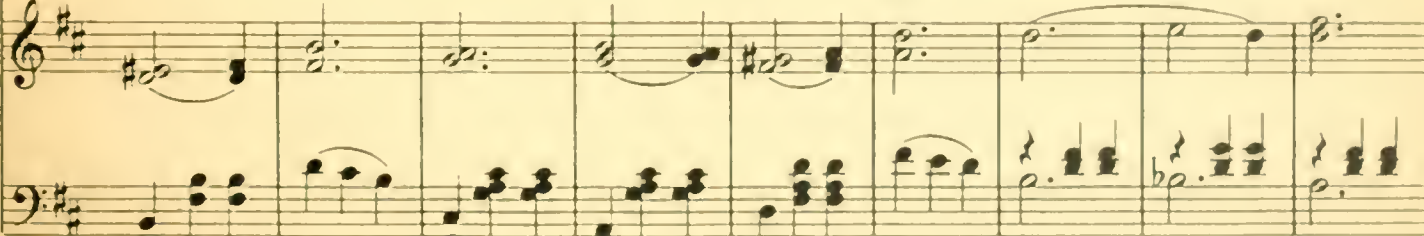
R.  ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:



[illegible]

RUDOLF FRIML

AMERICA'S LEADING
COMPOSER OF LIGHT OPERA

Words by
Otto Hauerbach

"Love is like a firefly"

From the Comedy-Opera
"The Firefly" by
Rudolf Friml

Nina

Quasi gavotta

1-2. Love is like a fire-fly—That glimmers by, And dies while it is gleam-ing.

There-fore when you see it nigh,— You must be ver-y sly, Ev-er sly,

Nev-er shy. When with-in her twinkling eye— You see the

Copyright, 1912, by G. Schirmer

Giannina mia

Nina

From the Comedy-Opera
"The Firefly" by
Rudolf Friml

Words by
Otto Hauerbach

Allegro moderato

1-2. For I a-dore, I a-dore you, Gian-ni-a mi-al More, more and

more, I a-dore you, Gian-oi-a mi-al Queens there have been, who in

ag-es of old Shone more re-splendent with jew-els and gold

Copyright, 1912, by G. Schirmer

Allah's Holiday

From the Musical Play "Katinka"

Rudolf Friml

Otto Hauerbach

REFRAIN
Andantino

Sounds of sil-ver cym-bal, Tam-bou-ri-ee and tim-bal, Struck by fio-gers

oim-ble To some sweet lay; Pretty tunes are tink-ling

Tin-y feet are twink-ling, Breath of rose-heart sprinkling 'Neath cool foun-tain

Extract from the score
Copyright, 1916, by G. Schirmer, Inc.
Printed in the U S A

Sympathy

WALTZ-SONG

Otto Hauerbach From the Comedy-Opera "The Firefly" Rudolf Friml

REFRAIN

a tempo

You need sym-pa-thy, sym-pa-thy, just

I need sym-pa-thy, sym-pa-thy, just

sym-pa-thy! You won't think I am free,

sym-pa-thy! I won't think you are free,

You will not scold or say I am hold When I treat

I will not scold nor say you are hold When you treat

Copyright, 1912, by G. Schirmer

Handy $\frac{1}{4}$ 2

Handy $\frac{1}{4}$ 5, 7

Handy $\frac{1}{4}$ 10

Handy $\frac{1}{4}$ 14

Handy $\frac{1}{4}$ (10/10) 23

Handy $\frac{1}{4}$ 35

Handy $\frac{1}{4}$ 44

Handy $\frac{1}{4}$ 51

Handy $\frac{1}{4}$ (50)

Handy $\frac{1}{4}$ 64, 20, 21

Handy $\frac{1}{4}$ 15

Handy $\frac{1}{4}$ 24

Handy $\frac{1}{4}$ 83

Handy $\frac{1}{4}$ 82

Handy $\frac{1}{4}$ 94, 5, 8

Handy $\frac{1}{4}$ 104

Handy $\frac{1}{4}$ 110

Handy $\frac{1}{4}$ 125

Handy $\frac{1}{4}$ 142

Handy $\frac{1}{4}$ 154

Handy $\frac{1}{4}$

